DANCEMAGAZINE

CH 1961 60 CENTS

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In This Issue:

The Story Of
The Ballerina
Who Became
A Princess

DANCE BOOKS
YOU SHOULD KNOW

DES
BALLETS
ANCIENS
ET MODERNES
SELON LES REGLES
DU THEATRE.
par le pere Le Menestrier.

A PARIS;
Chez RENÉ GUIGNARD, rüe Saint
Jacques, au grand ſaint Baſile.

M. DC. LXXXII.
Avec Privilege du Roi.

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PRESSTIME NEWS

MOISEYEV AT MET AND GARDEN

Three years after its sensational 1st appearance in the USA, the **Moiseyev Dance Co.** from Moscow returns for a 10-week No. American tour opening April 18 with a 3-week engagement at the Metropolitan Opera in NYC. Anticipating a huge demand for tickets, impresario **Sol Hurok** has also announced 6 perfs., May 16-20, at Madison Square Garden. Hurok has been in Moscow conferring with **Igor Moiseyev** on programs, which will include a number of works not previously seen here. Tour, which is part of the Exchange Program between the USA and the USSR, includes Washington, Philadelphia, Boston, Montreal, Toronto, Cleveland, Detroit, Chicago, Minneapolis, San Francisco, Berkeley and Los Angeles.

NYC BALLET GOES ELECTRONIC

An all-Stravinsky Night, on Mar 14, launches the **NYC Ballet's** 28th season, which continues through Apr. 9 at City Center. One new ballet, "Electronics," by **George Balanchine,** and a revival of his "Ivesiana" are listed as features of the series. Commissioned by architect Philip Johnson, "Electronics" has a Remi Gassmann score utilizing revolutionary techniques, executed in collaboration with Oskar Sala in the latter's sound studios in W. Berlin. Amplification will be "ubiquitous" — from stage, balconies and orchestra floor, and the effect is said to be "merciless and fascinating." Premiere is Mar. 22. "Ivesiana" bows Mar. 16. Returning from maternity leave is **Allegra Kent.**

MARTHA GRAHAM BROADWAY SEASON

Set to open the week of April 10, at a B'way theatre to be announced, is a 2-week NYC season by **Martha Graham & Co.** Two new productions are promised, one with a score by Halim El-Dabh (composer of music for "Clytemnestra"), and another — a comedy piece — by Robert Starer. Robert Irving, who finishes his conducting chores for the **NYC Ballet** season April 9, will again be musical director for Graham.

BALLET THEATRE EYES BROADWAY

American Ballet Theatre, now touring USA, is aiming for a spring season in New York. At press time the $64 question of finding a theatre of appropriate size had not been solved.

CONGO DANCERS COMING HERE

The government of a new African country constantly in the headlines, Katanga, is sending the **Katanga Dance Co.** to No. America. Performing in the troupe are 12 women, 6 children and 35 men dancers and instrumentalists. Organized a year ago in Elizabethville, the co. has already been seen in Paris, Brussels, London & Copenhagen. Program is mainly devoted to native dances, but some Congolese jazz is promised as well. At press time dates were not available, but a March opening in Montreal is expected to be followed by a B'way engagement and a coast-to-coast tour. Mercury Artists is booking.

DANCE THEATRE AT LINCOLN CENTER

Prospects have become brighter for a go-ahead on building the 2,500-seat theatre for dance and operetta and for a theatre library-museum in NYC's Lincoln Center development. Gov. Rockefeller and Mayor Wagner reached a tentative agreement whereby NY State and NYC would jointly appropriate nearly 28 million dollars for this part of the project. Under the plan, the theatre would be completed by spring 1964 and for the 1st two years would be operated by the state and city, housing their exhibits for the NY World's Fair. The state's share of 15 million dollars still has to be approved by the Legislature.

MARQUIS DE CUEVAS DIES

A fascinating, indomitable and bizarre figure in the ballet world is gone. At the age of 75, the **Marquis George de Cuevas** died of a heart attack Feb. 22 in his villa at Cannes. Postponed as a result was the Riviera premiere, scheduled for the following day, of his co's lavish new production by **Bronislava Nijinska** and **Robert Helpmann** of "The Sleeping Beauty," which had just concluded a smash-hit 4-month run in Paris.

De Cuevas was born in Santiago, Chile, of a Spanish father and a Danish mother. In 1927, when he was active as a dress designer in Paris, he married Margaret Strong, granddaughter of John D. Rockefeller. Surviving, in addition to his wife, are the couple's two children, John and Elizabeth. In 1940 de Cuevas became an American citizen, renouncing the Spanish-origin title to which he had laid claim—the eighth Marquis de Piedrablanca de Guana de Cuevas. Nevertheless, the "Marquis" designation persisted.

He and his wife sponsored the "Masterpieces of Art" exhibit at the 1939-40 NY World's Fair. In 1944 he founded the **International Ballet,** which played a season at the Int'l Theatre on Columbus Circle. Following a period as artistic director of **De Basil's Original Ballet Russe,** he returned to Europe to assume directorship of the **Nouveau Ballet de Monte Carlo,** from which developed the **Grand Ballet du Marquis de Cuevas** and the present **Int'l Ballet du Marquis de Cuevas.** The co. was seen in New York during the 1949-50 season. Its Paris season was a traditional highlight, and the troupe toured throughout the world. (See photo story in Dance Magazine, July, 1960.)

Biggest front page story on de Cuevas was his "secret" 1958 duel with **Serge Lifar,** attended by 50 reporters and photographers. The two had quarreled over the Marquis' alterations in a Lifar ballet. In the stately scuffle the Marquis pinked Lifar's forearm with his epee, whereupon both burst into tears, embraced and made up.

Some of the many artists associated with the de Cuevas co. are: **Rosella Hightower, Marjorie Tallchief, George Skibine, Nina Vyroubova, Serge Golovine, John Taras, Ana Ricarda, Liane Dayde, Janine Charrat, Nicholai Polajenko, Daphne Dale, Wassil Tupin, Wladimir Skouratoff, Ethery Pagava.**

Earlier there had been doubts that the co. would continue after the Marquis' death. More recently, particularly since the success of "The Sleeping Beauty," there have been indications that his wife would continue its activities and that she has been eager to bring it to the USA. Negotiations have been in progress with **Hurok** to present an American tour.

INTERNATIONAL NOTES

Donald Saddler flew from NYC to Italy in Feb. to stage 2 specials for Rome TV . . . Only 3 weeks after their return to NYC from Europe, **Herbert Ross** and his wife, **Nora Kaye,** have gone to London, where Ross will direct and choreograph a new musical, "Cherchez la Femme." Plans call for a B'way run following a London engagement. Between casting and rehearsal time, Ross takes time out to go to Rome to complete work on staging a musical which was interrupted in Dec. when star Domenico Modugno broke a leg.

Enrique Marinez writes from Mexico that **Fernando Schaffenburg & Ivette Aguilar** are featured in "Graduation Ball" in the **David Lichine** ballet film now in production there. Schaffenburg is also faculty director of a new ballet school being formed in Mexico City . . . **Wayne Brennan,** formerly of the **U. of Utah Ballet Theatre** and the **SF Ballet,** flew to Cairo in Feb. to work on producing TV dance films for the Egyptian State Broadcasting Co. He joins another Salt Lake City dancer, **Gerrie Bucher,** who for the past year has been choreographing and dancing in TV shows of the **Nat'l Ballet of Egypt** . . . The **Netherlands Ballet Theatre,** headed by American **Benjamin Harkarvy,** has won praise for 2 new Harkarvy works: "Ready, Go!" to Duke Ellington music, and "Song Into Darkness" (Debussy). Co. has been performing in Germany, following its hit tour of Israel.

The **Ballet Miskovitch de Paris,** currently touring Germany, Italy, Spain & Israel, does a summer season at Versailles. They hope to tour the USA in late '61.

American choreographer **Leon Palmisano** is becoming the **Tony Charmoli** of Japan. He is currently doing dances for a top-rated weekly show on Fuji TV, "East is East," as well as training a co. of dancers to tour military installations and night clubs in Japan, Korea and Okinawa. He staged the fall show at the Nichigeki Theatre, Tokyo's Radio City Music Hall. Star was **Peggy Hayama,** recently seen at the Latin Quarter in NYC. Palmisano returns to the USA this summer to teach tap and jazz at teacher conventions, beginning in June with the **Texas Assn.** in Dallas.

NAMES MAKE NEWS

Highlight of fall tour of the **Bayanihan Philippine Dance Co's** tour will be a Nov. 19 appearance at the Metropolitan Opera. Troupe begins its 50-city visit here in SF in mid-Sept. Columbia is booking . . . **Capezio** Pres. **Ben Sommers** named chairman of Shoes Div. of Greater New York USO's campaign for funds . . . NY Philharmonic's "Valentine to Leonard Bernstein" program Feb.

13 at Carnegie included an excerpt from "Fancy Free," danced by **American Ballet Theatre's John Kriza, Lawrence Gradus & Basil Thompson** . . . **Tania Chevtchenko**, soloist newly added to **Ballet Russe de Monte Carlo** roster this season, turns out to be none than **Tania Karina**.

PERSONALS

It's April wedding bells for NYC Ballet star **Violette Verdy**. Bridegroom-to-be is Colin Clark, London TV producer, son of Sir Kenneth & Lady Jane Clark. Marriage takes place at family's historic residence in Kent. **Saltwood Castle** . . . **Ellen Martin**, tap dance partner of **Paul Draper**, married Irving Hammers Feb. 5 in Washington, DC, while on tour . . . A daughter was born to **Carol Haney** & Larry Blyden Feb. 1 in NYC . . . **Jean Maddox**, dir, of the Astoria, Ore., Little Ballet Theatre, and husband William Fastabend, became parents of Heidi Patrice on Nov. 25.

Celia Franca, artistic dir. of the **Nat'l Ballet of Canada**, married Jay Morton, oboist in the co. orchestra, in Dec.

Well-known Cleveland dance teacher **Marie E. Miller**, Treasurer of Dance Masters of Ohio, died Nov. 23 after a 2-year illness. Her daughters, Violette Brahs & Fern Snyder, are continuing operation of her studio . . . B'way song-and-dance man **Jack Whiting** died Feb. 15 in NYC at the age of 59 . . . **Sacha Goudine**, one-time Diaghilev dancer, died recently in Barcelona, after a long illness . . . **Mae Murray Wilson**, noted So. Calif. ballet teacher, died in Los Angeles in Jan. . . . **Alex Murphree**, arts writer for the Denver Post and former co-owner of the Denver Ballet Theatre School, died Feb. 2 at the age of 53.

COAST TO COAST

NYC dancers **Jeff Duncan & Renate Aubert** are choreographers for, and performing in, Monteverdi's "Il Combattimento" this month in Sarasota, Fla. Prod. will be presented in May at Brandeis U. (Duncan's plans to spend a year in Mexico, reported last month, were cancelled.) . . . **Peter Hamilton** directing & choreographing "Can-Can" for Hamilton (Ont.) Theatre Co. Show has a May opening . . . Recent perf. by **Jose Greco & Co.** was a special hit in Nashville. Show had to be done in street clothes because costume truck didn't make it through the snow. Reports **Albertine Maxwell**, "Taconeo in snow shoes has to be seen to be appreciated!"

Just organized in New Mexico is the **Santa Fe Opera Ballet**, which will appear during summer season, not only with the Santa Fe Opera in regular repertory, but in special ballet programs. Director-choreographer is **Thomas Andrew** of the **Metropolitan Opera Ballet** . . . **Tommy Rall** sang tenor and danced in New England Opera Theatre's "Jongleur de Notre Dame" . . . **Gertrude Lippincott's Dance Repertory Group** appears Apr. 9 at **Hamline U.** Theatre, St. Paul, Minn. . . . **Nat'l Folk Festival** set for May 17-19 at Constitution Hall, Washington, D.C.

Harding Dorn has been commissioned by Tams-Witmark Music Co. to choreograph "Calamity Jane," which debuts May 27 in Fort Worth. Show will then be produced at the St. Louis Municipal Opera and the Kansas City Starlight Theatre . . . **Neville Black, Maggie Kast & Jane Abelson** present a contemporary dance concert of new works 3 Sun. afts., Mar. 12, 19 & 26, at Chicago's Encore Theatre . . . **Bruce King** gives his "Design in Space" solo program Mar. 16 at the **College of Great Falls** (Mont.). On Mar. 17, at the Classroom Teachers Conference at **No. Montana College**, Havre, he gives a demonstration, "Creative Dance for Children."

FREDA MILLER FUND

The **Freda Miller Memorial Fund** is establishing an annual award to a composer and a choreographer to produce a work jointly. On May 8 the Fund is also presenting a concert of dancers and choreographers associated with the late composer-pianist. Executive Board: **Lucille Brahms Nathanson** (chairman), **John Butler, Martha Hill, Hanya Holm, Norman Lloyd, Helen Tamiris.** Contributions to Fund may be sent to **Doris Thorn**, Dance Teachers Guild, 28 W. 56, NYC 19.

NEXT MONTH IN DANCE MAGAZINE

Watch the April issue for announcement of winners of the 1960 **Dance Magazine Awards.** Emphasis in next month's magazine will be on music and dance. There will also be another **Bonnie Prudden** article on dance and physical fitness. Winter weather hampered mail communications with touring **Paul Draper** and prevented inclusion of his column this month. It resumes in April.

TWO CORRECTIONS

In the Feb. issue **Directory of Dance in Colleges and Universities**, the **U. of Calif.** entry refers to the Berkeley campus; this information is applicable, instead to the **U. of Calif. at Los Angeles.** Colleges inadvertently omitted from the compilation have been writing in. As stated in the introduction, we realized our information was not complete. In a few months we will publish an addendum.

Deryk Mendel writes from Paris to call our attention to a typographical mishap in our Dec. **Directory of Dance Attractions.** Agent for **Les Ballets Modernes de Paris**, the co. in which Mendel is associated with **Francoise et Dominique**, is M. Raymond de St. Ours, 11 rue St. Lazare, Paris.

BROADWAY AND OFF-BROADWAY

Kelly Brown is featured in the stage show at **Radio City Music Hall** with "Cimarron." In same prod., the **Rockettes** are setting a new record with a routine calling for 102 kicks per minute! . . . **Rod Alexander** took over direction, in addition to choreography, of incoming Don Ameche starrer, "13 Daughters" . . . **Dean Crane** landed a feature dance spot in "Carnival," new musical being directed and choreographed by **Gower Champion**, due on B'way Apr. 13 . . . **Valerie Bettis, Duncan Noble, J. C. McCord & Pat Birch** in Miss Bettis' "Domino Furioso" were the double-bill feature during Feb. with Edward Albee's play, "The American Dream," at the York Theatre.

Stuart Hodes, Lucas Hoving, Vel Quitzow & Marion Scott are featured in **Contemporary Dance Prods.** program Mar. 12 (mat.) at 92nd St. Y . . . **Roma Pryma**, who began her studies in Kiev with **Valentina Pereyaslavec**, and who has been performing recently in Canada, gives a "Dances and Characters of the Ukraine" program Mar. 26 (mat.) at Town Hall . . . **Louis Johnson & Co.** appear Mar. 18 at Fashion Inst. of Technology . . . Israeli-born **Yemina Ben-Gal** and her co. dance Mar. 26 at W. Side YWCA.

AROUND NEW YORK

A new dance series has been inaugurated by **Byron R. Kelley** especially for military audiences at Ft. Dix, NJ. Opener was **Leticia Jay** and her **East-West Group**, to be followed in Mar. by the newly-formed **Peter Nelson American Dance Group** . . . There's a new dance critic on the newspaper scene. Review (enthusiastic) in the Long Islander of the Huntington perf. of the **Robert Joffrey Ballet** was signed **Iva Kitchell.** The dance comedienne, in an ancient last spring, is not touring, but her dancer-daughter, **Stephanie Kitchell**, is . . . 7th annual **World Dance Festival**, by int'l students of **Columbia U.**, is Mar. 18 at McMillan Theatre.

Next **Junior Dansnotator Forum** is Mar. 5 (11-2:30) in Hotel Empire's Terrace Room, NYC. Leading sessions will be **Peter Gennaro & Ann Hutchinson.** Audience will also see rehearsal of **Dansnotator Repertory Group.** Info: **Dance Notation Bureau**, 47 W. 63 . . . The **Theatre Dancers (Renate Aubert & Sheldon Ossosky)** presenting a 50-min. school assembly program booked by Young Audiences, Inc. . . . **Pepita Sarazena & Jose Luis Rodriguez** were featured in a Spanish dance program Feb. 23 at the Spanish Institute . . . Heart Fund was beneficiary of Feb. 26 program by **Nadya Dance Group** at PS 191 in Queens.

Need audition info? **Dancers' Exchange** (WA 4-8310) provides a reasonably priced message service and contact center in NYC . . . **Galina Deinitzin's Russian Group** was among the dance co's in festival of the Anti-Communist Youth Orgn. Feb. 24 at NYC's Riviera Terrace.

GALA WEEK IN MONTREAL

Les Grands Ballets Canadiens scored a success with a 7-perf. season Feb. 14-18 at Her Majesty's Theatre in the co's home city of Montreal. 12 ballets were seen in 3 separate programs, including the premiere of **Edward Caton's** "Grand Pas de Deux Classique." The new work, to Massenet music, was danced by **Margaret Mercier & Eric Hyrst.** Among the enthusiasts attending were Prime Minister & Mrs. Jean Lesage of the Province of Quebec. Co. is now rehearsing a new ballet by dir. **Ludmilla Chiriaeff** based on Gluck's "Orpheus," to be seen on Canadian TV in March.

TELEVISION TOPICS

John Butler has joined the Ed Sullivan Show staff as choreographer. **John Wray**, the program's long-time director-choreographer, continues as director . . . Butler is also choreographer for

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the Mar. 5 "Lamp Unto My Feet" program (CBS-TV, 10 AM EST), which presents "Esther," especially commissioned by CBS to commemorate the Jewish holiday, Purim. Leads: **Carmen de Lavallade** as Esther, **Bertram Ross** as Haman, **Glen Tetley** as Ahasuerus, Butler as Mordecai. Music is by Ezra Laderman and Patricia Neway is narrator.

James Starbuck is choreographer for the "Sing Along With Mitch" series alternate Fri. nights (9-10 PM EST) on NBC-TV . . . Bell Telephone Hour's Mar. 17 program (9-10 PM, EST, NBC-TV) is devoted to music inspired by Shakespeare. Dance feature will be **Violette Verdy & Jacques d'Amboise** in a new work by **Donald Saddler** to Tchaikowsky's "Romeo and Juliet" . . . A "modernistic sizzler" is promised in the dance no. of **Carol Lawrence**, backed by **Frank Radcliff, Bert May & Roy Fitzell** on ABC-TV's Bing Crosby Show Mar. 20 (9:30-10:30 PM EST). Choreographer is **Hugh Lambert.**

"25 Years of LIFE," the NBC-TV special Mar. 2 (9:30-11 PM EST) celebrating the anniversary of that magazine, includes **Danny Daniels'** ballet depicting the fads, foibles and games of the past quarter-century. Lead-in will be Bob Hope, recalling the "knock knock" and "handies" crazes . . . "American Musical Theatre," Sun. program (12:30-1 PM) on NYC's WCBS-TV, produced in cooperation with NYC Board of Education, devoted 2 shows, Feb. 5 and 12, to career of song-and dance man **John Bubbles.**

SCHOOLS AROUND NEW YORK

Mary Anthony has resumed teaching activities in her NYC studio after a 14-week stint as choreographer for a weekly TV show in Rome. The Workshop Course is Acting, Improvisation, Composition and Studio Perf., a success last year begins again the 1st week in March. Miss Anthony has also joined the faculty of **NY University**, now offering a dance major . . . Dance Magazine's **Doris Hering** appears Mar. 11 on the Panel on the Arts, part of the Spring Conference, "Our Culture in the Contemporary Scene," at **Bennett College**, Millbrook, NY . . . **Fred Berk** conducts a Sun. Israeli folk dance leadership training course beginning Mar. 12 at Jewish Theological Seminary in NYC.

Dance groups of **Marymount College**, Tarrytown, NY, **Molloy College**, Rockville Centre, LI, the **College of New Rochelle**, NY, and 3 members of the **Andre Eglevsky Co.** appeared in "An Evening of Dance" Feb. 18 at **St. Peter's College**, Jersey City . . . **Hofstra College** (Hempstead, LI) **Dance Theatre**, dir. by **Leslie Martin**, gave a perf. Feb. 11. Feature was "The Lottery," from the Shirley Jackson story, with choreography by **Jeanne Nuchtern, Joan Obremski & Naomi Salz.**

SCHOOLS AROUND THE COUNTRY

Nancy Johnson and her husband, **Richard Carter**, former **SF Ballet** soloists, head the new Ballet Dept. at **Calif. Western U.**, San Diego. They recently danced "Nutcracker" excerpts with the SD Symph. on local TV . . . The **Jack Stanly Performing Arts Group** of Coral Gables, Fla., presented 3 works in the Feb. 27 Dance Festival, part of the Hollywood, Fla., Dept. of Recreation's 7 Lively Arts Week. Included were a tap-dance minstrel sequence, the "Don Quixote" pas de deux (by **Robert Conine & Victoria Leigh**), and "Espresso Ltd.," by a male jazz group featuring **Ron Daniels.** Stanly gives a 1-day session Mar. 19 in Jacksonville, Fla.

Annual Mardi Gras Festival of **Sullins College**, Bristol, Va., was Feb. 17. Majors of Dance Dept., headed by **Besa Sklarsky**, danced "Les Sylphides." Leads: **Annette Williams, Sandra Kintzele, Nancy Lewis** and guest **Kenneth Gillespie** . . . Feb. 12 program of the **Phila. Dance Academy** included premiere of **Nadia Chilkovsky's** "Bagatelles," plus solos "Dynamics" by **Helen Truehart**, and "Self Portrait" by **Dyane Gray** . . . Summer session in dance at the **U. of Calif. at Los Angeles**, June 19-July 28, features guest instructor **Pearl Lang**, plus a dance theory course by **Alma Hawkins**, folk dance with **Annemarie Steinbiss**, and social dance with **Audrey Robinson** . . . Though the **Moro-Landis Dance Center** in No. Hollywood, Calif., has discontinued school activities, **Mary Clare Sale** continues to teach ballet, under her own aegis, at the Center.

Rudy Jenkins has returned to his home city of Houston and is teaching at the **La Delle Stevens School of Ballet** . . . On Feb. 5, for the 7th consecutive year, students of the **Anna Dozier School of Dance**, Columbus, Ga., participated in the Columbus Symphony's student series . . . At the **Dance Circle of Boston, Donald McKayle** gave a modern class Feb. 17, and **Mark Epstein** taught mime Feb. 23. A 5-wk. mime course begins Mar. 2 with **Juki Arkin** . . . **U. of Utah** at Salt Lake City holds a Modern Dance Workshop June 12-30. Instructors: **Alwin Nikolais, Murray Louis, Virginia Tanner, Joan Woodbury.**

Ralph Faulkner, of Hollywood's **Falcon Studios**, staged fight action in "The Return of Long John Silver," an episode in the Shirley Temple TV series. Falcon Studios have operated in the movie capital for 32 years . . . Dance perfs. at the 1961 Festival of Contemporary Arts of the **U. of Ill.** at Urbana include "Totem" by the **Henry St. Playhouse Dance Co.** of NYC on Mar. 14, and a solo concert by Visiting Lecturer in Dance, **Katherine Litz**, on Apr. 18 . . . **Charles Weidman** gave a workshop Feb. 6-11 at **San Diego State College**, attended by 250 students from 15 high schools. Climax was a lecture-demonstration by Weidman and students in "Fables for Our Time," "Dance of the Streets" and improvisations. Later, **Modern Dance Club of Scripps College** gave the dance-comedian a reception. . . . Science-minded citizens of Idaho Falls, Ida., many of whom work for the Nat'l Reactor Testing Station of the AEC, responded enthusiastically to appearance there of **Pilar Gomez & Co.**, reports **Sallye Gossman** of the **Gossman Academy fo Dance Arts** . . . From the **Dansarts Studio** in Little Rock, dir. by **John & Gwen Neser Claas**, comes word that the **Arkansas Dance Theatre** has been revived under artistic direction of Mrs. Claas. Co., with 2 other performing groups, appear Apr. 10 & 11 in excerpts from Glazounov's "Les Saisons," by Mrs. Claas and **Arthur Riggs** of Benton, Ark. Program also includes a Spanish work by **Del Blaine** . . . Columbus, Ga., teacher **Consuelo Carmona** commuting 2 days a week to Macon to teach Spanish dance at **Arthur Murray** studio there.

NYC MARCH CALENDAR

Mar. 11, **Midi Garth**; Hunter College Playhouse; 8:30

Mar. 12, **Contemporary Dance Productions** (Stuart Hodes, Lucas Hoving, Vol Quitzow, Marion Scott); 92nd St., Y; 5:00

Mar. 14-April 9, **New York City Ballet**; City Center

Mar. 15, **Hadassah** (dances of India); 92nd St. Y; 8:30

Mar. 18, **Brooklyn Civic Ballet**: Bklyn Acad.; 3:00

Mar. 18, **Louis Johnson & Co.**; Fashion Institute of Technology Aud.; 8:30

Mar. 18, **World Dance Festival**; McMillin Th.; 8:30

Mar. 18, **Yemenite Singers & Dancers**; 92nd St. Y; 8:30

Mar. 19, **Florita Raup & Co.**; 92nd St. Y; 2:00

Mar. 19, **N.Y. Ballet Club** (Alexandra Danilova, guest speaker); Acad. Ballet Perfection; 3:15

Mar. 19, **Frances Alenikoff's Aviv Th. of Dance & Song**; Educ. Alliance, Strauss Aud.; 8:00

Mar. 24, **Vergiu Cornia**; Carnegie Recital Hall; 8:30

Mar. 25, "**Alice in Wonderland**" ballet (Little Orch. Soc. children's concerts); Hunter College Assembly Hall; 11 a.m., 3:00

Mar. 25, 26 **Ballet Russe de Monte Carlo**; Brooklyn Academy; 8:30, 3:00

Mar. 26, **Merry-Go-Rounders** (children's program); 92nd St. Y; 2:00

Mar. 26, **Roma Pryma** (dances of the Ukraine); Town Hall; 2:30

ASSOCIATION NEWS

Dance Magazine's **Doris Hering** speaks on work of **Isadora Duncan** at season's final meeting of **Dance Teachers' Club of Boston** Mar. 19 at Hotel Somerset, Boston. Summer DTCB dates are: Teacher Training Course Aug. 21-25; Convention, Aug. 28-31, again at Somerset. Follow-up note on sponsorship by DTCB of Jan. engagement in Boston of **American Ballet Theatre**: not only were members praised for their support of the appearances, but in the process they made $299 for the club treasury.

Nat'l Academy of Ballet holds a 1-Day Seminar Mar. 19 at Hotel Sheraton-Cadillac, Detroit. Faculty: **Thalia Mara, Hilda Butseva, Arthur Mahoney, Yurek Lazowski, Thomas Armour** . . . **Manhattan Chapter of Dance Teachers Guild** attended a Workshop in Dalcroze Eurythmics Feb. 18 at **Dalcroze School of Music**, conducted by school's dir., **Hilda Schuster** . . . **Nat'l Section on Dance of the American Assn. for Health, Phys. Ed. & Recreation** holds its Nat'l Convention Mar. 17-21 in Atlantic City. The NSD gives a Conference on Movement June 11-18 at the Woman's College of the U. of No. Carolina, Greensboro.

Normal School of **Texas Assn. Teachers of Dancing** is June 26-30 at Statler Hilton Hotel, Dallas. Preceding is a Ballroom Session June 24, 25.

Summer sessions of **Chicago Nat'l Assn. of Dance Masters** will be at Sheraton Towers Hotel, Chicago. 1st Normal School Session, Aug. 1-5; 2nd Normal School Session, Aug. 6-10; 2-Day Ballroom Session, Aug. 11-12; Convention, Aug. 13-17 . . . **Dance Educators of America's** Feb. 5 ballroom meeting at Waldorf in NYC, kayoed by blizzard, re-set for Mar. 5. DEA meets Mar. 24-25 at Langford Hotel, Winter Park, Fla.

Following are dates for 2 conventions of **Dance Masters of America.** Regional—July 1-8, Princess Kaiulani & Moana Hotels, Honolulu (with tour of Islands through July 13). National — Teacher Training Course, July 24-28; Pre-convention ballroom, July 29-30; Convention, July 31-Aug. 4, at Bellevue-Stratford Hotel, Philadelphia.

ON TOUR MARCH 10-APRIL 10

American Ballet Theatre: Mar. 10-11, 12 (mat & eve), Miami; 13, Tampa; 14, Savannah; 15, Columbia, S. C.; 16, Charlotte; N.C.; 17, Greensboro, N.C.; 18, 19 (mat), Baltimore; 21, Richmond; 22-23, Philadelphia; 24, Norfolk, Va.

Ballet Russe de Monte Carlo: Mar. 10-11, 12 (mat), Cleveland; 15, Danville, Va.; 17, 18 (mat & eve), Newark, N.J.; 20, Reading, Pa.; 22, Springfield, Mass.; 23, Bridgeport, Conn.; 24, Providence, R.I.; April 6, Portland; 9, Lowell, Mass.; 10, Albany.

Chicago Opera Ballet: Mar. 10, Great Falls, Mont.; 11, Billings, Mont.; 13, Calgary, Alberta; 14, Edmonton, Alb.; 15, Saskatoon, Sask.; 18, Winnipeg; 20, Minot, N.D.; 21, Aberdeen, S.D.; 22, Sioux City, Iowa; 23, Sioux Falls, S.D.; 24, Mankato, Minn.; 25, LaCrosse, Wis.

Robert Joffrey Ballet: Mar. 10, Dayton; 11, Detroit; 13, Buffalo; 14, Rome, N.Y.; 15, Utica; 16, Elmira; 17, Allentown, Pa.; 18, Atlantic City.

Zachary Solov Ballet Ensemble: Mar. 9-10, Lewisburg, Pa.; 12, Harrisburg; 14, Fairmont, W.Va.; 17, Hampton, Va.; 18, Norfolk; 20, Roanoke; 24, Boston; 25, West Springfield, Mass.

Jose Greco & Co.: Mar. 11, Kansas City; 12 (mat), Lincoln; 15, Bismark; 16, Fargo; 17, St. Paul; 18, Milwaukee; 19, (mat & eve) Chicago; 20, St. Louis; 21, Cincinnati; 22, Louisville; 23, Columbus, O.; 24-25, Detroit; 26, Port Huron, Mich.; 27, Ann Arbor; 28, Kalamazoo; 29, Muskegon, Mich.; 30, Lansing; 31, Flint, Mich.; April 1, Saginaw; 2 (mat), Cleveland; 4, New Kensington, Pa.; 5, Pittsburgh; 7, Norfolk; 8, Richmond.

National Ballet of Canada: Mar. 6-18, London, Ont.; April 3, Richester; 4, Syracuse; 5, Buffalo; 7, Hartford; 9, State College, Pa.; 10, Huntington, W.Va.

Myra Kinch & Co.: Mar. 10, Santa Rosa; 11, Eureka, Calif.; 13, Klamath Falls, Ore.; 14, Salem, Ore.; 15, Longveiw, Wash.; 17, Vernon, B.C.; 18, Kamloops, B.C.; 21, Pasco-Kennewick, Wash.; 22, Moscow, Id.; 24, Cut Bank (Shelby), Mont.; 25, Lewistown, Mont.; 28, Boise; 30, Anaconda, Mont.; April 3, Grand Junction, Colo.; 5, Colby, Ka.; 6, Norton, Ka.; 8, Beloit, Ka.; 9, Great Bend, Ka.; 10, Atchison, Ka.

Pilar Gomez & Co.: Mar. 11, Paoli, Pa.; 12, Great Neck, L.I., N.Y.

International Katanga Tournee: Mar. 20-25, Toronto; 27-April 1, Montreal.

Jose Limon & Co.: Mar. 10, E. Lansing; 11, Milwaukee; 12, Rockford, Ill.; 13, Culver, Ind.; 14, Westerville, O.; 16, Toledo; 17, Mt. Pleasant, Mich.; 20, Brockport, N.Y.; 21, St. Hadley, Mass.; 22, New Britain, Conn.; 23, Durham, N.H.; 24, Buffalo; 27, Fredericksburg, Va.; 29, Trenton.

Merce Cunningham & Co.: Mar. 11, Delaware, O.

Valerie Bettis Dance Th.: April 9, Bloomington, Ind.; 10, Chicago.

Jean-Leon Destine & Co.: Mar. 30, Tallahassee; April 6, Grambling, La.; 7, Jackson, Miss.

Allegro American Ballet Co.: Mar. 10, Clinton, Iowa; 13, Stillwater, Minn.; 14, Mt. Carroll, Ill.; 15, Normal, Ill.; 20, Hayfield, Minn.; 21, Lake City, Minn.; 22, Farmington, Minn.; 24, Lake Mills, Iowa; 28, Indianapolis.

Henry St. Playhouse Dance Co.: Mar. 13-14, Univ. of So. Illinois, Urbana; 20, Chicago.

Dance Drama Co. (Emily Frankel): Mar. 10, Buffalo; 14, Oxford, O.; 16, Arkadelphia, Ark.; 17, Commerce, Tex.; 20 (mat), Kansas City; 21 (morn.), Warrensburg, Mo.; 21, Columbia, Mo.; 23, Chicago; 25, New Concord, O.; 27, Macomb, Ill.

Erick Hawkins & Barbara Tucker ("Here & Now with Watchers"): Mar. 11, Bennett College (Conf. on Contemporary Arts), Millbrook, N.Y.

Bruce King ("Design in Space"): Mar. 16, College of Great Falls, Mont.; 17, Northern Montana College, Havre.

Marina Svetlova & Co.: Mar. 10, Richmond; April 8, Mt. Vernon, N.Y.

Aviv Th. of Dance & Song (Frances Alenikoff): Mar. 11, Gloversville, N.Y.; 26, Wilmington; April 9, Harrisburg, Pa.

Anne Wilson: Mar. 10, Louisville; 11, Detroit; 13, Englewood, N.J.

Rod Strong Dance Quartette: Mar. 10, Martinsville, Va.; 12, Washington, Pa.; 14, Cortland, N.Y.

CHILDREN'S PROGRAMS:

Merry-Go-Rounders: Mar. 18 (morn & mat), Westport, Conn.; 25, New London; April 4, Corning, N.Y.; 5, Niagara Falls, N.Y.

Paper Bag Players: Mar. 11 (noon & mat), Plainedge, L.I., N.Y.; 25 (morn & mat), Stamford, Conn.

Other DMA notes: Mar. 19 session of **Western NY State Council of DMA** is at Yates Hotel, Syracuse. Teachers: **Jack Timmers, Don Farnworth, Arthur Dale** . . . March 26 meeting of **Dance Masters of Michigan** is at studio of **Joe Cornell** Detroit . . . Mar. 11-12 convention of **Okla. Chapter of DMA**, at Mayo Hotel, Tulsa, lists **Jack Stanly, Yvonne Chouteau, Miguel Terekhov, Helen Kingsbury, June Runyon, Jimmie & Carol Ann Crowell, Joe Chong-Molina, Everett Taylor** as faculty . . . **Joan Fox, Noreen Londregan, Bill De Formato, Jane Hiatt** were faculty for Feb. 19 convention of **Dance Masters of Ohio** in Youngstown.

REGIONAL BALLET-U.S.A.

The chips are down. Adjudicators have made their trips and selected works for **S.E. Regional Ballet Festival** (Apr. 7-9) and **N.E. Regional Festival** (May 4-7). S.E. choices: **Louisville Civic Ballet, Atlanta Concert Group, Atlanta Civic Ballet, Memphis Civic Ballet, Ballet Guild of Jacksonville, Ballet Royal Concert Group, Miami Ballet.** N.E. choices: **Garden State Ballet, Schenectady Civic Ballet, New England Civic Ballet, Dayton Civic Ballet, Classical Ballet Group of Ottawa, Detroit City Ballet, Wilkes-Barre Ballet Guild, Scranton Ballet Guild, Cleveland Ballet Center Co., Indianapolis Civic Ballet.**

NYC Ballet has engaged **Earle Sieveling,** formerly of New England Civic Ballet, and **Robert Redham,** formerly of Wilkes-Barre Ballet Guild. N.E. Civic's **Bettianne Schumska** has joined corps of "My Fair Lady."

Anchorage, Alaska, Civic Ballet joins Anchorage Symph for Mar. 7 perf of "Fancy Free" and "Rodeo" staged by **Margaret Weber** and co. dir. **Lynda Lorimer.** Symph, is directed by Peter Britch, and featured dancers include **Judy Cain, Jim Epling, Don Courey, Wayne Cain,** and **Steve Samarin** . . . Mar. 13 appearance of **Ballet Theatre of Scranton** includes "The Bartered Bride" and "Cinderella" by guest choreographer **Stanley Herbertt** of **St. Louis Civic Ballet;** and "Prelude" and "Children's Corner" by co. dir. **Constance Reynolds.** Orch. is under Mario Chemi.

On Mar 18, Chicago's **Illinois Ballet** offers American premiere of "One in Five" by **Ray Powell** of Britain's Royal Ballet. It shares bill with "This Persistent Image" and "Snow White, Act III" by resident choreographer **Dom Orejudos.** The co., which has racked up 25 perfs. since debut 2 years ago, has a Mar. 11 date at Wittenberg U., Springfield Ohio. Principal dancers in the Mar. perfs are **Bonnie Black, Betsy Herskind, Michelle Lynn, Alexandra Nadal,** Dom Orejudos, **Richard Peterson, Hy Somers,** and **Frank Spolar.**

Members of Memphis Civic Ballet, which presents annual spring concerts Mar. 23-24, have been dancing in Front St. Theatre production of "Brigadoon," with choreo. by **Manolo Agullo** . . . **Tampa Civic Ballet** has 8th annual perf. March 18, featuring standard repertoire and "L'épreuve d'amour" by co. dir. **Alpheus Koon.** Guest soloists are **Paul Nickel** and **David Richardson** . . . **Tri-City Ballet Guild** of Schenectady premieres "Les Deux Soeurs" and "Reflections" in its Mar. 17-18 perfs. sponsored by the Niskayuna Kiwanis . . . **Bklyn Civic Ballet's** Mar. 18 family matinee includes "Nutcracker," "Masquerade," and "Les Petits Riens." The co. will again provide ballets for the Bklyn Opera Co's spring season beginning April 8.

Ballet Guild of Phila. repeats "Poems" by co. dir. **Ruthann Carr** on Mar. 20 Italian Festival Wine Gala . . . **Consuelo Carmona, Jody Dupuis, Margaret LaForest, Rossie Gilmore,** and **Kathleen Palmer** will stage works for Mar. 26 **Ballet Guild of Columbus,** Ga. benefit matinee for the building fund of the Columbus Museum of Arts and Crafts . . . **Grand Forks, N.D. Ballet Co.** celebrates 1st anni Mar 28 with premiere of "The House of Dolls" by **Rogers Barnes** The co. also has new board of dirs. headed by **Prof. Barant Wills** of U. of N.D. . . . **Phoenix, Ariz Youth Ballet** repeats it's full length "Nutcracker" this month in a benefit for the Scottsdale Girls' Club

Richmond, Va. Ballet Impromptu invited noted dancer-teacher, **Oleg Sabline** to select dancers and rehearse them for Feb. 11 concert starring himself and **Violette Verdy** of NYC Ballet. Premiered were Sabline's "Cantando" and "Persephone and all that Jazz" by **Frances Wassells.** Earlier in season, co. participated in local productions of "Kiss Me Kate," "The King and I," "Carousel," "Oklahoma!". . . Feb. 11 marked 1st major perf. of Ballet Guild of Jacksonville under new ballet master, **Aubrey Hitchins.** Mr. Hitchins staged "Le Pavillon Elegant" and "Divertissements." Artistic dir. **Betty Hyatt Linton** created "Concerto" and "The Legend of a Bluebeard," and **Mervyn W. Rickard** contributed "The Fable of the Phoenix." On Mar. 25, the Jr. Co. will be seen in "Peter Pan" by Jr. Co. Dir., **Thelma Johnson Baggs.**

Macon, Ga., Ballet Guild sponsored 2 Feb. 23 perfs. of the Royal Ballet film . . . **Los Angeles Jr. Ballet** was scheduled to make its performing debut Feb. 25-26 . . . Feb. 26 membership rally of **Ballet Foundation of New Jersey** featured a modern dance lecture-demonstration plus premiere of "Brandenburg Concerto," choreographed by **Joyce Trisler** for the Garden State Ballet.

Regional cos. take note: **St. Louis Civic Ballet** plans a 16mm documentary film on the co., its origin, growth, and future, with emphasis on its place in the cultural pattern of the city. Spring plans for the co. include premiere of "On Gaslight Square" by co. dir. Stanley Herbertt.

Gioconda Filippini of the temporarily suspended **Civic Ballet Soc. of Wash.** D.C., has staged "Swan Lake Act III" for the **Jones-Hayward School** in Wash., and "Raymonda" for the **Prince George, Md., Ballet.** Later in spring, Miss Filippini and husband **Raoul Roger** visit their native Buenos Aires to stage works for Festival.

CHICAGO NEWS

Appearance here of **American Ballet Theatre** had the audience scrutinizing it from the angle of how it looked to the Russians. The co. stood the inspection very well, with the best corps in years and the strongest line of 2nd soloists. Although **Maria Tallchief** was out of some perfs. due to a back injury, the roster of stars — **Lupe Serrano, Toni Lander, Ruth Ann Koesun, John Kriza, Scott Douglas, Royes Fernandez** — was more than ample. Tallchief was terrific in opening night's "Miss Julie." Serrano & Fernandez were in the new Glazounov "Grand Pas"; this passage from "Raymonda" retains the solos for the ensemble of girls and the demanding

(Cont'd on page 71)

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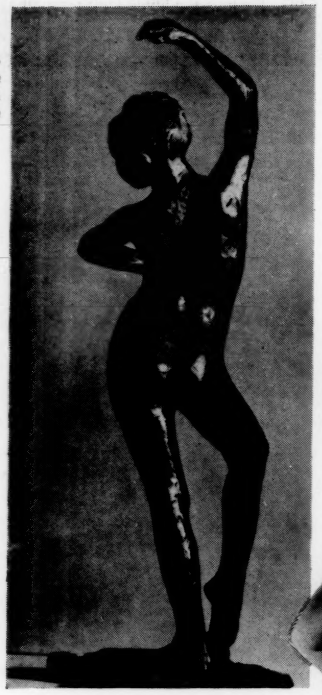

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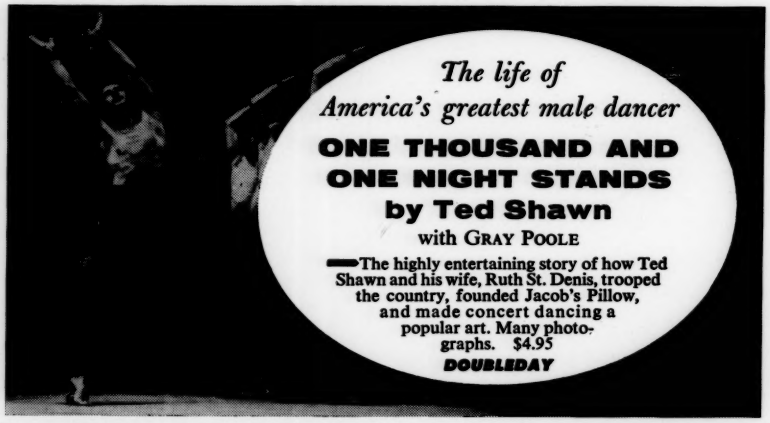

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RECORDS FOR DANCE

BY ROSALYN KROKOVER

Many low-priced records are on the market today. And not only in the record stores. Virtually every supermarket and drug store (so-called) has record racks strewn around in quite the same fashion as paperback books.

But before making a purchase, one should take care. There are many enterprises today in which the object is only mass production. Quality of recorded sound, or of interpretation, is secondary. In many cases, bankrupt stocks are bought up, many copies are cheaply pressed, and out they go with fancy-looking covers.

But this is not true of the quality labels that are making available records for $1.98 (mono) or $2.98 (stereo). These records are not rejects. They are performances that the companies feel are too good to be lost to the public merely because they are not the last word in high fidelity. They were originally recorded by great orchestras or soloists, and are real bargains for the price, even if the sound may be a little dated. Three labels that can be investigated with confidence are Camden (issued by Victor), Harmony (Columbia) and Richmond (London).

Plenty of ballet music is available among the low-priced discs in this series. For example, you can now get Tchaikovsky's *Sleeping Beauty* or *Swan Lake*, in substantially complete versions, on two discs for just $3.96 the set. *Sleeping Beauty* (Richmond 42001) is conducted by Anatol Fistoulari and played by the Paris Conservatory Orchestra. *Swan Lake*, also conducted by Fistoulari, has the London Symphony (Richmond 42003). Both of these performances used to be in the regular London catalog. Transferred to Richmond also have been the famous Ansermet recordings of Stravinsky's *Petrouchka* (19015) and *Sacre du Printemps* (19008), with his Suisse Romande Orchestra.

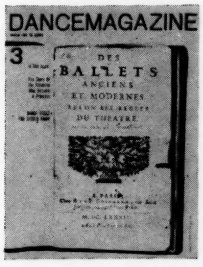
You can, in addition, get Britten's *The Young People's Guide to the Orchestra* (which is the score that Jerome Robbins used for his ballet, *Fanfare)*, coupled with *Peter and the Wolf*, with Eduard van Beinum and the Amsterdam Concertgebouw (Richmond 19040). Suites from *Coppelia*

and *Sylvia* can be had in several versions —with Walter Goehr and the Paris Conservatory Orchestra (Harmony HL 7218, mono; HS 11020, stereo); or with Désormière and the same orchestra (Richmond 19045).

There are *Nutcracker Suites* in abundance. Fistoulari and the Paris Conservatory Orchestra (Richmond 19065); Leinsdorf and the Rochester Symphony (Harmony HL 7057); and the mysterious Warwick Symphony (really the Philadelphia Symphony) (Camden CAL 100) are among the choices. The Harmony disc also has Grieg's *Peer Gynt Suite;* the Warwick offers Saint-Saëns' *Carnival of the Animals.*

This list could be extended quite a bit. The thing to do is go to a record store and consult a catalog. Not too many shops, true, carry these records. But they can be ordered, and many of them are extraordinary bargains. Some record dealers do not like to take the trouble of ordering; they will swear that the records are no longer available. Insist on your right. The records *are* available, and don't let anybody tell you otherwise. *END*

on the cover



French Jesuit father Claude Francois Menestrier is the author of the book whose title page decorates our cover. Printed in 1682 (its value today is approximately $250), it is one of a number of very rare and valuable books in the Dance Collection of the New York Public Library. "Des Ballets Anciens et Modernes" is included in the selective bibliography of dance books that begins on page 42.

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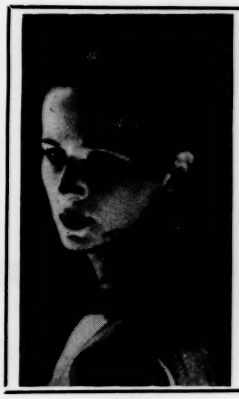

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DANCE AND DIPLOMACY

***GUATEMALA:** Jose Limon talks with Miguel Ydigoras Fuentes, President of Guatemala, at a reception by U.S. Ambassador John Muccio in his Guatemala City residence. Members of the National Ballet of Guatemala were present.*

***COLOMBIA:** President of Colombia Dr. Albert Llaras Camargo greets the American dancer at the airport in Bogota.*

***VENEZUELA:** Former U.S. dancer Lidija Franklin, who now teaches in Caracas, feted the Co. with a supper party that was attended by the diplomatic corps and artistic elite of the capital. L. to r.: Pauline Limon, host Gustavo Franklin, Lucas Hoving, the hostess, and Mr. Limon.*

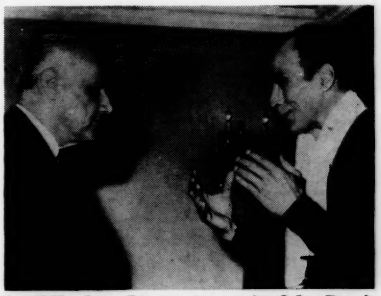
Russia, which spends about two billion dollars a year to proudly export its artists, sends a larger percentage of attractions to South America than to any other part of the world. The U.S., with a comparatively meager budget of two million dollars for such projects, has nonetheless also made its cultural imprint in that area—most recently with the success of the third ANTA-State Department-sponsored tour of José Limón and his modern dance company (his second in Latin America). From August 26 through November 17 the troupe performed in Mexico and nearly every country in Central and South America.

We quote from a report from our Consulate in Porto Alegre, Brazil, to the State Department in Washington on the company's October 7 performance there:

"The themes offered and their performance by the Limón group showed a humanism and spiritual depth which is not often associated with the culture of the United States to the extent that it is known in these parts. Thus, to an audience of intellectual leaders and opinion-formers whom we usually have difficulty in reaching in such a way, this Limón performance was an impressive offset to the insidious and constant efforts to portray the U.S. as a heartless and materialistic community without humanistic sentiments or culture.

"It is certain that the affair had an important and profound impact in this area at a time when it is especially needed. The post hopes that other offerings of such a nature may continue to be available here as often as possible."

The photos on this page show Limón and co. in six of the countries visited—and with the presidents of three of them. The co. is currently on an extensive coast-to-coast United States tour which continues through March 29.



***CHILE:** Jose Limon is received by President of Chile Jorge Alessandri, above, in his box during an intermission.*

***ARGENTINA:** At the palatial residence of the U.S. Embassy in Buenos Aires, charge d'affaires Maurice Bernbaum and his wife, above, salute the dancers with a brilliant reception. Among those present were distinguished members of the international diplomatic corps and of the Teatro Colon Opera Ballet.*

***PERU:** Jose Limon talks to a member of the press at the Lima airport. The press also attended a luncheon for the Co. at the U.S. Embassy.*

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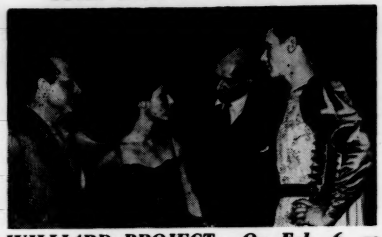

***JUILLIARD PROJECT:** On Feb. 6, as part of the Philadelphia Orch.'s Senior Student Concert, NYC's Juilliard Dance Ensemble, under Antony Tudor's direction, performed excerpts from "Sleeping Beauty" at the Phila. Academy of Music. Above, during rehearsal: conductor Eugene Ormandy (left), Mr. Tudor, and dancers Jennifer Masley and Koert Stuyf, who danced the Grand Pas de Deux.*

***ANNIVERSARY:** Royal Winnipeg Ballet director Arnold Spohr and Leningrad Ballet guest stars Olga Moiseeva and Askold Makarov were among the 1,100 guests at the Dec. 29 post-performance party, held in the Manotoba Province Legislative Buildings, celebrating the co.'s 21st anniversary. Seen in photo is part of the 7-tier, 1,200-lb. birthday cake.*

Gary Gladstone

***EXPERIMENT:** A hexagonal "space stage, designed to free the dancer from the picture-frame limitation of the proscenium," had its debut at Sarah Lawrence College on Dec. 13 and 14 with performances of "Carmina Burana," choreog. by Elizabeth Harris. Miss Harris is also a collaborator, with Berrie Greenbie and architect Seth Hiller, in creating the unusual stage, which has three ramps that rise, lower and tilt. This is the first step toward a larger, more complex dance theatre the trio are working toward under a Ford Foundation grant.*

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Turn to page 67

PRACTICALLY SPEAKING

BY DOROTHY N. S. RUSSELL

While ballet is a technique, jazz — according to many choreographers — is a "feeling." Thus it may come about that a choreo. trained for classical ballet may be the one teaching jazz to teachers and staging summer tent musical comedies. Such a one is Larry Stevens, ballet disciple of Leon and Alexandra Fedorova Fokine.

Guest instructor in jazz at regional Dance Masters of America conventions since 1957, Mr. Stevens taught at the national convention in NYC last summer, and on Jan. 8 for the Boston chapter. Among the first choreos. to be signed for the forthcoming summer stock season, he had already flown out to Chicago Christmas day to hold local preliminary auditions for the Chicago Melody Top, directed by Jay Harnick. (It was also under the same direction that he received critical praise in 1958 for his Equity Library Theatre restaging of *On The Town.*)

Born in the Bronx, Larry is a true local product, whose dance career started prosaically enough on the monkey bar of the public playgrounds. Larry was "a very skinny kid," but his best pal, Val Perry, was "the strongest in the park." Perry, who now has an act, "Perry and Diane," had an abundance of vitality which he worked off on the monkey bar until a fall broke one arm. "He couldn't keep still, so when the arm was strapped, he started using his feet," recalls Stevens. Tap lessons for Perry bounced off onto his friend, who forthwith abandoned all previous thoughts of becoming "a great writer" and devoted himself to picking up all the footwork he could absorb from his husky playmate.

"But I wanted to move, and I felt restricted, so I decided I had to study ballet." Stevens began with Leon Fokine (now ballet master for the Alicia Alonso Co.) at what was then his 9 East 59th St. studio, and later continued with Fokine's mother, Alexandra Fedorova, totaling thirteen years of classical training. Although he graduated from Perry's tap tuition to Jack Stanley, Bill Quinn (a

Larry Stevens

marvelous, eccentric teacher) and Henry Le Tang, all of the tap together amounted to only two years. Stevens explains his drift into the jazz idiom by saying: "no pure classical dancing is done now unless you're in a company, so, *ipso facto*, you're a jazz dancer. Jazz comes easy to me and I have been able to support myself with it."

His two Broadway shows as a dancer have been *Rumple*, 1957, starring Gretchen Wyler and Eddie Foy, Jr., and the New York City Center revival of *Wonderful Town*, starring Nancy Walker in 1958. His first Equity job was with the Kansas City Civic Light Opera, circa 1952, and among his early choreo. assays was a season in Brandywine, Pa., as assistant to Nelle Fisher in 1956, following a season as dancer at Tamiment in 1954. Through this period, his urge to write not having entirely died out, he also attended City College, graduating in 1955 with an English major and an impressive record of college production dance credits. "We had an active theatre workshop, and they brought in Herb Ross. He was the one who got me interested in choreography." Around 1951, Stevens worked with Ross on staging *On the Town*, then he choreographed *Good News* and two productions of *Finian's Rainbow* directed by Edward Greenberg (associated now with the St. Louis Municipal Opera and director of last season's Jones Beach Marine Theatre production of *Hit the Deck)*. Other choreo. credits since have included several off-B'way showcases, a season for Bob Adams in Flint and Detroit, Mich., and, last year, the Cleveland Musicarnival, produced by John Price. It was also for Price that he choreographed a touring package of *Say, Darling*, a show he later restaged with Carol Bruce at the Bucks Co. Playhouse.

Although Steven's career has emphasized musical comedy, he has a nostalgic recollection that "my biggest thrill" was dancing the prince in a Leon Danielian concert version of *Swan Lake*, with a

(Cont'd on page 62)

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LOOKING AT TELEVISION

WITH ANN BARZEL

Part of television watching is chasing rainbows—or chimeras. Magic names are dangled before the public — Tallchief, Hayden, Kronstam, Bruhn, Villella. But unless you had nothing to do anyway (are there people like that?) it's frustrating to sit through long stretches of chattering and product-plugging until the dancers come on. And you'd better look hard, for they're gone in a flash. Most often they dash through three minutes, or less, of an old dance or a hastily put together *piéce d'occasion.*

It's better than nothing, and better than what went before, for those who are content to watch a "variety" show. But for the dance public it is not a true sampling of the dancers' art. A person who has never seen Erik Bruhn or Maria Tallchief on the ballet stage does not know their quality from a TV performance. No matter how Villella shines on TV, that is barely a glimmer of his live performance. I felt this way particularly about the Henning Kronstam-Kirsten Simone appearance on the Dinah Shore show of Feb. 5. After elaborate arrangements on a busy day it was a letdown to sit through a trying half hour of conversation about how wonderful Copenhagen is. You glimpsed a bit of the Danish population drifting by behind an American songstress and Swedish boxer. There was so much talk, something more informative could have been said about Danish ballet. But about the time you were lulled into a coma there were Kronstam and Simone in the center of a square or garden dancing the grand adagio from the third act of *Sleeping Beauty.* Somewhere along the line they drifted into the foyer of a palace, and just as Miss Simone was to drop into the well-known " fish dive" she dove into a grand ballroom. That wasn't a bad idea, and the dancers performed beautifully, but it was a pity that it did not show their truly exciting qualities, or something more typical of Danish ballet—a bit from *Napoli* or *Konservatoriet* would have been so much more to the point.

It is not that television cannot show an artist effectively. It is done often enough, when the producer and director (and

sponsor) really want to—and know how. Marcel Marceau was seen to great advantage in an intelligently produced segment of the Jan. 31 Red Skelton show. Marceau in three new numbers projected his subtle art in an atmosphere of intimacy the stage does not equal. It was a revelation and a treat for old fans and the new public. The most interesting of the new numbers was the first, in which he was the ever-woeful pixie in patches.

Gwen Verdon's appearance on the Perry Como show of Jan. 18 was a fair sampling of the fascinating Gwen. She pulled the leg of a nation with her glib assurance that she was prompted and cued in her dancing with Labanotation cards she could glance at as she glided along. Her reading of the symbols for a credulous Perry included a Verdon twitch for punctuation, and some beautifully performed movements, whose essence is very much her own. Choreographer Peter Gennaro provided the star with an excellent ensemble setting for "Doodle Town Fifers." The production was first rate, including a mist effect. The color was wonderful, including a daring juxtaposition of orange and pink.

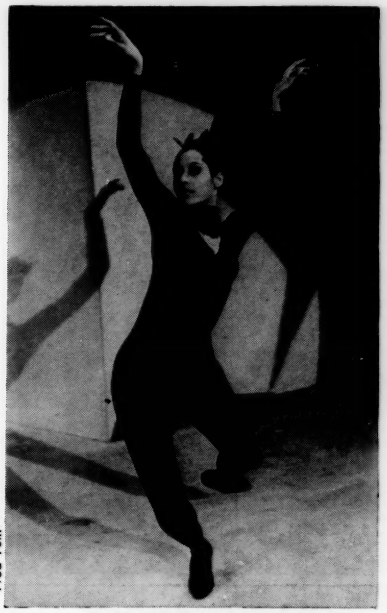
Peter Gennaro has been a happy choice for the Como show. Good for the show and good for him, for he has had a chance to do much more than on last year's rigid format Hit Parade. He has come up with consistently excellent numbers. And it is a happy idea to have Gennaro dance often, for he is an exciting performer, as he demonstrated on Jan. 25 as he danced to "South Rampart St. Parade."

Gennaro's best number thus far was the sports ballet on the all-male show Como kibitzed through so delightfully on Feb. 1. To Sousa's rousing "Stars and Stripes," the boys made rousing dance steps out of football, baseball, golf and boxing movements. An acrobatic duo added tricks to a virile show of strength that went over with a bang.

On Feb. 8 Gennaro dressed his entire ensemble, boys and girls, as Charlie Chaplins for a stroll dance that mimicked the obvious Chaplin mannerisms—cane, derby and waddle—and included more perspective details like the stiff run in speeded motion. The same program had a dance for fresh young Joey Heatherton who, having proved her ability to stand still and exchange quizzical looks, is Hollywood-bound. And if that weren't enough for a choreographer's hour, Gennaro turned out a sprightly dance for his three couples to "Papa, Won't You Dance With Me?" The amazing chap found fresh ideas not usual in ballroom dance. This number, thrown in so casually, could be a big thing in a Broadway musical.

Carol Lawrence has fared well on television this season, especially on the Garry Moore show, which she has graced several times. On Jan. 24 she was especially lovely in waltzing or jazzing. On the Bell Telephone show of Feb. 3 she was a glamorous star of the heydey vaudeville in "Shine on Harvest Moon" and "I Don't Care." Kelly Brown showed what an expert dancer can do with a good number when he led a soft-shoe number on the same show. Much more was listed, but pressing matters called me away.

Show business does a great deal of reminiscing. It did it in The Gershwin Years, a fine show except for the silly burlesques that some people insist on nailing to the theatre of the '20s. Really the era of the chemise and sack dress and coal-scuttle hat is not in a position to sneer at the hip belt and cloche. The opening chorus ridiculed rather than paid tribute, but then the show got down to the business of the period for which *Rhapsody in Blue* was the theme song and some fine things happened. Choreographer Joe Layton contributed two of the most exciting episodes. A *Porgy and Bess* ballet established the relationship of the leading characters by dramatizing Bess's dope dream. The scene was set on a wharf. The feature was a powerful pas de deux between Bess and the crippled Porgy, who lifted his woman though he never got off his knees. Carmen de Lavallade, the most flowering of dancers, simply floated in the dream sequence. Porgy was Claude Thompson, and Alvin Ailey and Harold Pierson were Crown and Sporting



Fred Fehl

Carmen de Lavallade, who appeared, too briefly, on the Feb. 12 Ed Sullivan Show, was also featured in the short-lived, reconstructed "Ballet Ballads," off-B'way, appearing in John Butler's version of "Willie the Weeper" and Glen Tetley's "Davy Crockett."

(over)

NBC-TV

Peter Gennaro, choreographer of the Perry Como Show, prepares comedian Shelley Berman for a Jan. 25 number in which he was backed by 5 male dancers. Says our critic: "Peter Gennaro has been a happy choice for the Como show."

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TELEVISION *(Cont'd)*

Life. Gershwin's *Second Rhapsody* inspired an abstract ballet in a successful welding of jazz and ballet styles. It was imaginatively produced. The TV picture became a negative as black-faced dancers with white hair moved in white leotards. The background disappeared and they moved in boundless space. The strongly marked rhythm gave the dance form. At the climax the picture changed gradually and for the fortissimo finale it was again positive.

Tony Charmoli had the task of making dances for the Bobby Darin special on Jan. 31. The rock and roll boy is a rock around anybody's neck. However Charmoli just stuck to civilized dancing and turned out the most distinguished part of the program in his several dances. The show marked the return to performing of Pat Denise, who has been acting as assistant to several choreographers. (It may be a trend — Gwen Verdon and Carol Haney stepped to stardom from the anonymity of "assisting.") Miss Denise was a sensation circa 1940 when, as Alexandra Denisova, she stepped out of the June Roper school in Vancouver to become a "baby ballerina" in Col. de Basil's Ballet Russe. She was dancing the lead in *Aurora's Wedding* before she was in the company a year. On the Darin show Miss Denise danced a romantic number partnered by Marc Wilder. Another high point of the show was a dance led by Dolores Starr and Roy Fitzell, both recently prominent in the ballet persuasion.

More show biz reminiscing went on on Feb. 9 in the special titled Remember How Great. The Hermes Pan dancers opened the program in a bucolic dance which we called "eccentric" way back when. We remembered how great Bolger did this sort of thing. It was all loose legs, very frantic and set in a farmyard with outhouse, fence, and all the trimmings.

Remembering an old Broadway show, Hermes Pan arranged a ballet version of the tropical melodrama *Rain*. Juliet Prowse as Sadie Thompson worked her wiles on an assortment of males. On television the villain was a newspaper man instead of a minister. Miss Prowse danced better than actresses who try to dance, but she is not in a class with dancers turned actress—say Cyd Charisse, Leslie Caron, Jeanmaire.

And just a sentence to mention an excellent appearance by Robert Iglesias and his company on the Ed Sullivan show of January 29. *END*

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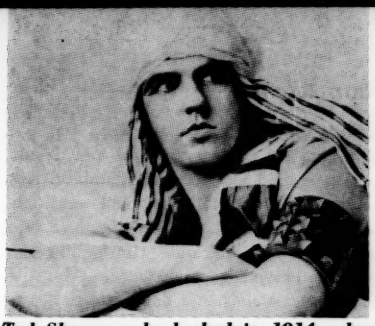

Ted Shawn as he looked in 1914, when "the Topeka audience responded with stunned silence to my solo in this first St. Denis-Shawn duet." The photo and caption appear in his recently published "One Thousand and One Night Stands."

The books I am reviewing are almost all autobiographies published during 1960 that have amused, interested or annoyed me. All but the first are now published in the United States.

I begin chronologically with the *Memoirs of Alexandre Benois* (Chatto & Windus, London, 193p., illus., 25s), who was born in Russia ninety years ago— a man who more than any other influenced and even educated Diaghilev in his ideas for the first Ballets Russes. These memoirs cover his youth only, and it is exasperating that he died last year and did not live to write about the Diaghilev era of his career as a theatrical designer. But the period of his St. Petersburg childhood leaves the reader with an enlightening picture of a well-to-do, artistic family. As Benois says, although his large family was not Russian, it adopted, almost wholeheartedly, the conventions of a Russian family, with aunts and uncles, coachmen and nannies playing an intimate part in the household relationships.

Benois was a meticulous observer from his infancy. He took a lively and morbid interest in sadistic illustrations and the variety of funerals which passed his windows. Some of these glorious pageants bore golden weapons on velvet cushions and were followed by torchbearers, clattering artillery and military bands with black crepe wrapped round the instruments. Others, poor men's funerals, had professional mourners who were merely dirty tramps, with bits of shabby crepe on bedraggled hats, who walked at random and staggered about drunk.

His descriptions of a traditional Harlequinade in a wooden shed of a theatre, with kerosene lamps and a rough, stampeding audience, is one of the best. This occurred at the annual Petersburg fair, which took place in front of the windows of the Czar's palace — "a striking confirmation of his true patriarchal attitude towards the people." It was a drunken, exciting orgy of fun, from which originated one of Benois' most lovely ballets, *Petrouchka*.

Benois' writing is dry, reserved in texture, almost like a schoolmaster's; yet he is also affectionate, and the smells, the tempo of life in opulent 19th-century Russia is conveyed without fuss, or any lack of humanity.

Very different is the life of that spoilt darling of the Czar and his relatives, that *ballerina assoluta* of the Maryinsky Theatre, Mathilde Kschessinska *(Ed.: see pp. 30-35)*. This prototype of irresistible ballerinahood was showered with diamonds, champagne and even luxurious houses to live in. Intriguing in every sense, she was never one to be got down by rival dancers or theatre directors. She triumphed over Prince Volkonsky, director of the whole ballet, and forced his resignation after a paltry row about wearing some hoops in her costume. When fined for disobedience, as was the custom, she appealed to her ex-lover, the Czar, who forced the Prince to revoke his punishment.

The story of her career in work and love (*Dancing In Petersburg*, Doubleday, NYC, 272p., illus., $4.50) is fascinating if annoying. She is so greedy for praise, so innocently greedy, like a spoilt little girl demanding attention from grown-ups.

A less greedy young lady than Lydia Sokolova can hardly be imagined. Her memoir, *Dancing for Diaghilev* (Richard Buckle, ed., Macmillan, NYC, 287p., illus., $5.00), is easily the most enjoyable and the most un-put-downable of all the ballet books I have read during the past year. Born on the outskirts of London, her parents kept a pub, and very early she appreciated the dancing of the coster girls who used to stop for a drink on their annual jaunts. Madame Sokolova joined Diaghilev's company in 1913 at the age of 17. By this time she was already accustomed to the hard life of a touring corps de ballet dancer. It was after she had been picked out by the famous teacher Enrico Cecchetti as the dancer who had made the most progress in the year, that she began to be given solo parts. She made two disastrous marriages, both with

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BOOK REVIEWS *(Cont'd)*

leading dancers of the company; the first of whom was insanely jealous and drunken, the second an inveterate gambler. Her personal life was unhappy and unselfish, bitter and overwhelmed by the love and remorse of her husbands. Her public life, on the other hand, was a success, for she became chief character dancer of the company—a character dancer who was not, as so many are, a classical dancer *manqué*.

Like Benois, Katherine Dunham concentrates on her childhood, and on the influences that brought her to the verge of her career. *A Touch of Innocence* (Harcourt Brace, NYC, 312p., $4.95) is grim, over-written, masochistic, exquisitely heartrending and exquisitely unhappy. It is really a book about a poverty-stricken, half-caste girl whose intelligence and vision break through an upbringing which is Dickensian in its horror, but of which we believe every beating, every fresh humiliation. Her father's dry cleaning wheel, herself standing in the winter-frozen cart ruts with wet knickers, out rabbit hunting. These are descriptions impossible to forget.

The second paragraph of Ted Shawn's *One Thousand and One Night Stands* (Doubleday, NYC, 288p., illus., $4.95) begins: "I have yet to find any biographical statement about the Sunday I spent kissing Gloria Swanson by stop watch. Missing too, is a note about the later occasion, when, to complete a sylvan costume, my bare torso was girdled with poison ivy." His is a moral success, whether he is battling with army prejudices about male dancers or small town prejudices about dancing church services on the stage. With tireless energy and enthusiasm he pioneered for the modern dance movement, "willingly, even eagerly travelled fifty thousand miles annually giving dance performances, lectures and lessons, a routine I followed for fifty years . . . There was no way to know in advance whether we would be feted or swindled, ridiculed or lionised, eulogized or ostracised." This gentleman is never at a lack for words, feelings, hope or anything to do with his dancing.

Here is his description of the North African girls being selected by an air pilot to dance for him: "Like a housewife buying melons in a marketplace, he felt the breasts of the candidates, hiring only those with firm, round breasts." Such unorthodox casting pleased and charmed our hero. Fortunately he has written seriously in other books of his dance theories, for to read of this energetic life only in terms of its activity is quite exhausting.

The Dance, by Joost A. M. Meerloo (Chilton, NYC, 152 p., approx. 100 photos, $4.95) is deeply concerned with the rhythms of rutting, embryos, feeding and primitive dance rituals. It might be a satire at times: "Shortly after mother and baby are reunited at mother's breast—that is to say, following the cruel separation at birth — a new rhythm of interaction between mother and child develops." He adds examples of doodles to show the symbolism of the sexual dance. The theories are illustrated by photographs of atoms, mating dragon flies, fertility rites, flagellants, chorus girls, reeds. It is a book that grabs at good ideas and drops them like hot cakes. *END*

In addition to stage directing the Paper Bag Players and dancing with the Merce Cunningham Co., Remy Charlip is the designer-illustrator of a number of charming children's books. Below, from his latest, "Four Fur Feet," text by Margaret Wise Brown, published this month by William R. Scott, Inc., NYC.

REVIEWS

Reviewed by Doris Hering: Sophia Delza; Joyce Trisler & Co.; Henry St. Playhouse Dance Co.

Reviewed by Selma Jeanne Cohen: Paul Taylor & Co.; Nino Banome, Walter Nicks & Cos.

Reviewed by Marcia B. Marks: Ballet Espanol Ana Maria.

Paul Taylor and Dance Company
Hunter Playhouse
January 14, 1961

To see Paul Taylor's choreography unfold in the course of an evening is like riding through a desert that seems at first monotonous and forbidding. But then the viewer becomes aware of the marvelously subtle variations within it — the constantly changing colors of its sands, the varying contours of its planes and markings, its almost imperceptible but ever-diversified motion. The desert offers no heart-felt invitation to the observer. It is simply there, a scene of endless wonder and fascination.

Early in his career, Mr. Taylor seemed most intrigued by the sparseness of the desert. Now he is discovering its richness. The first, most obvious sign came with his choice of music. Much of it was denser in texture than previously. Then there was the greater spaciousness and complexity of the movement itself.

In his new version of *The Least Flycatcher* (Stravinsky), there were big jumps and turns. There was also a certain pathos in the solo figure when his arms and legs flailed at the air, while his body seemed rooted in immobility.

In *Tablet* (David Hollister), which was first performed at Spoleto last summer, beautifully intricate designs were evolved by Pina Bausch and Dan Wagoner. The duet had a feeling of play about it, a touch of teasing in the game of boy and girl. There was a constant flow of movement invention, all tied to the play quality. This is certainly one of Mr. Taylor's most accessible and ingratiating works.

His new *Fibres* (Schoenberg) was more opaque. There was an air of mystery in Rouben Ter-Arutunian's set with its brown, tangled tree, and in the masked figures that met, danced and parted beneath it. There were no individual characters, but there were human qualities. The girls (Akiko Kanda and Maggie Newman), dressed in white, were cool, quiet, delicate in their movements. The boys, in busily colored strips of fabric, were strong and vigorous. There were spells of agitation and movements of serenity. And the resolution — merely the curtain falling on a single, still figure standing beside the tree.

The program also included repetitions of Mr. Taylor's *Three Epitaphs* and *Meridian*. Both were danced with great skill by the small company. In fact, the technical brilliance of the performers was one of the delights of the evening. *S.J.C.*

Ballet Espanol Ana Maria
Carnegie Hall
January 14, 1961

If this had been the annual recital of Ana Maria's students in Havana or San Juan, it would have had some validity and undoubtedly a more congenial setting, but in Carnegie Hall Ana Maria's Spanish Ballet turned into a talent show with limited talent and very little show. A small-scaled noncommittal back screen of scarcely visible paintings set against light-gray panels and, for the most part, inappropriate and jarring piano accompaniment, further drained the dances of any feeling they might have projected into the much too huge ball.

Ana Maria herself, guilelessly anachronistic in this age of sophisticated sveltness and style, displayed skillful castanet and zapateado technique and was at her best in the *Zapateado de Cadiz*, fortunately with guitar accompaniment. The hit of the evening, however, was Aida Ramirez, whose *Seguiriyas* with Osvaldo Baez had personality and a young freshness, though her castanets — clacked rather than fingered—were no more subtle than her yellow and black bumblebee gown with its long ruffled train.

The rest of the evening consisted of colorfully costumed pseudo folk dances, a hybrid mixture of ballet and Spanish, and a story ballet to Manuel de Falla's *El Amor Brujo*. Interspersed were solo selections on the guitar by Rogelio Reguera and on the piano by Alfredo Munar, who served in triple capacity of musical director, composer, and pianist. *M.B.M.*

Nino Banome, Walter Nicks and Cos.
92nd Street "Y"
January 15, 1961

When a ballet dancer and a jazz dancer get together to choreograph a program, some variety — at least — is guaranteed. In this case, unfortunately, all the dances had something in common: they lacked theatrical structure.

Walter Nicks is an accomplished jazz

(Cont'd on page 64)

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MAILBOX: "Tutu and the Model T"

We will greatly appreciate your courtesy in publishing this letter in order to supplement Miss Marks' otherwise most informative article *("The Tutu and the Model T," Feb., 1961)* . . .

It would appear upon reading it that Mr. Balanchine has selected a number of candidates by watching their performances in various regional productions. Although Mr. Balanchine did see a number of such performances, the scholarship awards were made after he saw the work of each applicant in *class*, which Mr. Balanchine considers most important in making his decision.

Obviously our Regional Scholarships are intended for outstanding regional students, and their recipients are therefore often the ones selected to dance in regional productions. However, participation in a local ballet company is not required of a scholarship applicant, but the recommendation of his local ballet teacher is.

We would also like to add that under the terms of the Foundation grant no regional scholarships can be awarded for our summer courses . . .

Eugenie Ouroussow, Exec. Dir.
School of American Ballet, NYC

•

This fine article will be of great service to me not only in judging our scholarship grants, but in our continuing interest in ballet.

It does not at all affect the worth of the article, but I should like to call attention to the fact that the question put to Gage Bush, in the long section beginning on Page 44, suggests that, first, we did not agree with Miss Bush's answer and, second, that if we had agreed with her, we could have done something about it . . . We do agree with the point of view stated by Miss Bush, but unfortunately this exploratory program, so long as it remains that, can not make direct grants to the assistance of the operations of any institutions in the arts, local, regional or national.

W. McNeil Lowry, Director
Program in Humanities and the Arts
The Ford Foundation, N. Y. C.

•

. . . Thank you for your wonderful article about the Ford Foundation scholarship students. Unfortunately, some of the remarks I made took on a different meaning in the retelling. I merely wanted to point out that our performing experience in the past helped us get the feeling of movement, and that those dancers who do not get the experience of performance have a disadvantage. I certainly did not want to give the impression that we were better dancers in all ways . . .

Robert Rodham, N. Y. C.

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WHO READS WHAT, WHY?

BY LILLIAN MOORE

Why should we read about the dance? How can the plain, direct, black-and-white printed word enhance the most delicate, colorful, and ephemeral of arts?

Actually each individual will have different reasons for wanting to read about dancing. And there are certainly lots of reasons why he should read about it.

The more one brings to a performance of any kind, the more one gets out of it. The spectator who knows something about what he is seeing is likely to derive a deeper and more lasting enjoyment from it than the casual onlooker.

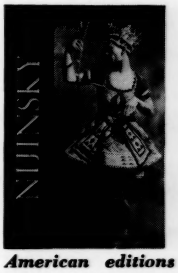
Expocition Press has recently brought out "Folk Dances of the Greeks—Origins and Instructions"; and venturesome Macmillan, currently the largest American publisher of European dance books, brings us the stunning photos of Serge Lido's "Ballet 8."

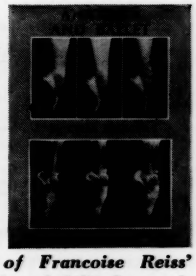
Consider the layman. If he has read the story of the ballet, and is familiar with its music, his anticipation is heightened. One of the reasons for the perennial popularity of *The Nutcracker* is the fact that everyone knows its story and score. If he has read something about the company and its individual artists, the appreciation of the viewer will be intensified. If he knows something of the ballet's background (which might mean, for example, that he has read the poem or play which suggested it, or that he knows it to be a recent, controversial work about which the critics are in violent disagreement, or that it is a time-honored classic which was a favorite of the Czar of all the Russias a century ago) his perceptions will be still further sharpened, for he will approach it in an appropriate frame of mind, and be more receptive to its particular style and content. And he will enjoy it more.

It is vitally important, therefore, for everyone connected with the dance to encourage the vast general public to read about it. Intensified enjoyment will make people return to dance performances over and over again. Audiences will grow and the entire field will benefit.

The layman will usually commence his reading painlessly, with something like a collection of ballet stories. There are several good ones on the market. You may not know that the growing importance of the dance in our culture is now reflected in the attitude of the great encyclopedias, which have been gradually expanding and improving their coverage of all its forms. In most of them, now, you can find good articles on dance, ballet, important individual artists, and on specific social, ethnic and historical dances. A brief and comprehensive history is another good thing to recommend.

Dance history can be entertaining, and sometimes it can jolt us out of our complacency. If we feel comfortably secure in the fact that today the dance seems to be thriving and expanding, it comes as a bit of a surprise to realize that America passed through an earlier, long-vanished "golden age" of ballet. In the 1840s and '50s, Mlle Hermine Blangy of the Paris Opéra could dance *Giselle* in Mobile,





American editions of Francoise Reiss' "Nijinsky" (Pitman) and Celia Sparger's "Anatomy and Ballet" (Macmillan), both long-awaited, are now here.

Alabama, a dozen times in two weeks; a repertory ballet company in New Orleans could give twenty-four different ballets in the course of one short season; a prima ballerina from Milan could dance for six months in a frontier town called St. Louis. In the puritanical atmosphere of the late Victorian era almost every trace of the rich era of romantic ballet in America disappeared. Today, fortunately, American

(over)

Beryl de Zoete's "The Other Mind: A Study of Dance and Life in South India," is published by Theatre Arts Books; "Russian Ballet Master — The Memoirs of Marius Petipa" (Macmillan) is edited by Lillian Moore.

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WHO READS WHAT, WHY *(Cont'd)*

dance is built on a much broader and firmer foundation. Good teachers are distributed far more evenly across the country. History can show us one indisputable fact: wherever there are outstanding teachers, dance will thrive. This was true in Paris (and in Philadelphia, where Philip Hazard trained Mary Ann Lee and Augusta Maywood) in the 1830s, in Milan in the 1860s, in St. Petersburg in the 1890s. It is true again in this country today.

It is important to encourage the layman (including the mothers of young pupils!) to read dance periodicals. It will help them to gain a broader and more intelligent picture of the whole dance field. The result, again, is that interest will be strengthened.

Katherine Dunham tells the story of her childhood in Harcourt, Brace & Co.'s "A Touch of Innocence"; Claude Bessy decorates the cover of the American edition of "Dictionary of Modern Ballet," ed. by Selma Jeanne Cohen for Tudor.

Even reading the news and gossip columns of the dance periodicals can be important. They enable us to keep up with the current activities of our friends and acquaintances. And sometimes a casual glance at an apparently insignificant item can lead to a new contact, a new adventure, a new job.

The cultural leaders in any community are usually people to whom the literary approach is a natural one. If they are interested in modern painting, or baroque music, or medieval architecture, they read about it. If you yourself are familiar with books on the aesthetics, history and criticism of the dance, and encourage your friends among such leaders to read them, you will find that they will be more easily persuaded to accept the dance as a serious art form. Their new attitude will help everyone in the community concerned with dance, since these same cultural and literary-minded persons are almost always supporting the art museums and symphony orchestras.

Most dance criticism is written primarily for the layman. The first concern of the critic for a daily newspaper is to report, in simple and non-technical language, what the reader can expect to see if he attends a certain performance. Naturally, it is assumed that the critic will have a broader background and a wider frame of reference than the average spectator. He will have seen, read and studied more.

Just because you may read a critic and respect his judgment does not necessarily mean that you will agree with him. Good criticism should stimulate you to think more clearly about your own reaction to an artist or a performance. Your own opinion is certainly the one which is valid for you.

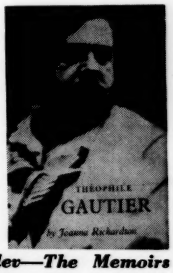
Good dance reporting performs another valuable function. It captures (to a limited extent and in a different form) the most fleeting and ephemeral of arts. It enables the balletomane in New York to recreate, mentally, the performance which took place last week in Chicago or London or Copenhagen. Good dance criticism can make an artist immortal. The vivid prose of first-class writers of the past permits us to see, in the eye of the imagination, the dancing of Camargo, Vestris, or Fanny Elssler. The written word is a tenuous but powerful thread which links the ballets of Noverre and those of Jerome Robbins. It can also evoke for us the Robbins ballet that we missed just last night.

The professional has special reasons for reading about the dance. Even though a creative choreographer may have no desire to copy slavishly the dances of another period or country, a knowledge of authentic forms will enable him to suggest them with conviction. Reading about allied subjects — the painting, music, literature, customs, manners and dress of a different epoch or locale—may sometimes stimulate a choreographer more effectively than just learning its dance.

There is, of course, a special body of dance literature for the teacher. I do not believe that books or articles on dance technique can ever replace personal instruction and the first-hand knowledge that comes not only to the mind, but to the muscles, through actual execution and performance. However, technical manuals

can be of infinite value in helping the teacher to broaden his viewpoint and reinforce his knowledge. They can prod the memory, suggest new ways of expressing old principles, keep him from going stale. They can revive his enthusiasm, give him fresh inspiration.

The active performer, too, can benefit from reading about his art. (If he reads his own criticisms, however, he should never forget that they are written for the information of the active or potential audience, not just to give him the thrill of printed applause!) Reading



"Dancing for Diaghilev—The Memoirs of Lydia Sokolova" (Macmillan), ed. by Richard Buckle, has a refreshing point of view; Joanna Richardson's "Theophile Gautier," pub. in the U.S. by Coward-McCann, is a biography of the poet who has left us a vivid literary heritage on the Romantic ballet.

"around" the subject of dance can benefit him much in the way it does the choreographer. It can help him to penetrate a role, give it depth and quality. Even an abstract ballet has its own style. A knowledge of parallel trends in other arts can help the dancer to absorb and project the essence of that style.

But there doesn't have to be a purpose for reading. It can just be fun. It is very pleasant to relax with a handsome picture book. It is fun to read the "fan" books, glamorized lives of our favorite ballerinas and danseurs. For youngsters, books of this type can be a real delight and inspiration. The waning interest of a student who has temporarily lost sight of his goal can often be revived through a book about a successful performer.

And some will derive their fun—and most lasting satisfaction, too — from reading substantial books and articles about the art they love.

Read what fills your own needs — and they will probably be different at various times in your life and career. But read!

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A listing of foundations that offer financial assistance for dance projects

The Foundation Library Center, at 588 Fifth Avenue, New York City, serves as a clearinghouse for information on all the major foundations and publishes *The Foundation Directory & Foundation News.*

SCHOLARSHIPS, FELLOWSHIPS AND GRANTS

BY MARCIA B. MARKS

Dance Magazine's February report on the Ford Foundation grants to ballet have led to further investigation of opportunities available to dancers, choreographers and others working in the field of dance.

There are foundation funds available to institutions, and in many communities there are local industrial and civic scholarships. This listing is national. With one exception — the Rockefeller Foundation — all the organizations listed below offer grants to individuals. The name and address of each organization are followed by a brief description of its activities and any unusual qualifications required. Anyone interested in applying for aid should write directly to the institution for information concerning specific requirements, method of application, terms of grants, and opening and closing dates for filing application forms. In alphabetical order:

The Ford Foundation Program in the Humanities and the Arts — Grants to Creative Artists, 477 Madison Ave., New York 22, N. Y.

This program is entirely separate from the one described in the February Dance Magazine. Its aim is to stimulate the creative development of individual artists at critical stages in their careers when time to concentrate on their work would conceivably promise the creation of significant artistic works. No direct applications are permitted; professionals in the pertinent field are invited to nominate candidates for consideration.

The Ford Foundation Fellowship Program for Studies in the Creative Arts

These fellowships assist persons not regularly associated with academic institutions to undertake or complete studies in the creative arts. They are not designed to support advanced training, artistic creations, performances, or any projects not requiring research or study. Particular attention is given to the potential significance of the study to others interested in the field. Letters of application should give details of proposed study.

The John Simon Guggenheim Memorial Foundation, 551 Fifth Ave., New York 17.

The foundation's aims are to add to the educational, literary, artistic, and scientific power of the country by assisting scholars and artists to engage in research and artistic creation; to improve the quality of education and the practice of the arts and professions in the United States; to foster better international understanding through providing opportunities for both men and women to carry on advanced study in any field of knowledge or in any of the fine arts under the freest possible conditions; and to make available for the public benefit the results of such studies. Guggenheim fellowships are broader in concept than the usual fellowship and are awarded by the foundation's trustees upon nomination by a committee.

Awards are made to citizens of the United States and, for study to be carried on in the United States, to citizens of all the other American republics, of the Republic of the Philippines, of Canada, and of the British Caribbean. High intellectual and personal qualifications and demonstrated capacity for productive scholarship or unusual creative ability in the fine arts are required. Recipients are usually between thirty and forty years old and the awards are normally for one year, although plans for longer or shorter periods are considered. Awards are renewable and may be approved for use abroad.

Among recent grants were one to Pearl Lang in 1960 for choreography, to Merce Cunningham in 1959 for choreography, to Reginald Laubin, also in 1959, for studies in American Indian dances.

The George A. and Eliza Gardner Howard Foundation, c/o R. B. Lindsay, Brown University, Providence 12, Rhode Island

Grants are made to scholars and artists under the age of forty for work or study in the arts or liberal arts. Applications are accepted only upon nomination by the individual's institution or by an outstanding person in his field. Candidates must show creative talent in the arts and may work, study, or do research anywhere.

The Joe and Emily Lowe Foundation, Inc., 601 West 26th St., New York 1, N. Y.

Assistance is given to needy artists and artists deemed worthy of recognition and reward. The foundation supports and promotes research and bestows benefits without regard to race, color, or creed.

Opportunity Fellowships, John Hay Whitney Foundation, 630 Fifth Ave., NYC 20.

These fellowships are designed to give special experience or advanced study to outstanding individuals who might not otherwise be able to reach their fullest development. Candidates must have lacked opportunity to develop their talents as a result of arbitrary barriers, such as racial or cultural backgrounds or region of residence. (Examples might be Negroes, Spanish Americans, Chinese and Japanese Americans, American Indians, residents of Guam, Puerto Rico, Samoa, the Virgin Islands, and the Appalachian Mountain area.) They are expected to be mature enough to have given evidence of superior promise, yet young enough to have their careers before them—in general between twenty-two and thirty-five.

Awards are for a full year of serious work, not for incidental or temporary projects; in special cases they may be renewed for a second year and they may be approved for use abroad. In 1960 fellowships were given to Mrs. Joan Ann Miller to complete her B.A. degree in dance at the Juilliard School of Music, and to Miss Alida Vazquez to spend a year studying dance therapy.

The Lena Robbins Foundation, 154 East 74th St., N. Y. 21, N. Y.

The single purpose of this small foundation is to help young dancers and choreographers to present their works.

The Rockefeller Foundation, 111 West 50th St., New York 20, N. Y.

Although the foundation operates primarily through grants to universities, research institutes, and other qualified agencies and does not give aid to individuals, an individual connected with an institution could conceivably initiate and carry out a particular program. For instance, in 1960 a grant of $10,000 was made to the Honolulu Academy of the Arts to prepare a documentary film on classical Hawaiian dance. Another grant in 1960 was that of $75,000 to the New York City Center to cover the travel costs of the Kabuki-za theatre company from Japan to the United States.

The B. de Rothschild Foundation for the Arts and Sciences, Inc., 316 East 63rd St., New York 21, N. Y.

The primary interest of this foundation is in the advancement of music, dance, drama, and art. In 1958 Nathan Kroll's film of Martha Graham's *Appalachian Spring* was financed by the Pittsburgh radio station WQED through a grant from the Richard King Mellon Foundation and the B. de Rothschild Foundation.

•

Three types of foreign study programs are administered by the Institute of International Education. For detailed information and applications write to:
Information and Counseling Division, Institute of International Education, 1 East 67th St., New York 21, N. Y.
or to one of the regional offices at:
116 South Michigan Ave., Chicago 3, Ill.
1605 Pennsylvania St., Denver 3, Colo.
731 Texas National Bank Bldg., 1300 Main Street, Houston 2, Texas;
1530 P Street, N.W., Washington 5, D.C.;
291 Geary St., San Francisco 2, Calif.

The three programs with which it works are: United States Government grants under the Fulbright Act; United States Government grants under the Inter-American Cultural Convention and under the Smith-Mundt Act; and foreign government and university awards.

A number of the foreign government awards may be supplemented by travel grants under the Fulbright program. Generally, grants made by foreign governments and universities are designed to give United States students an opportunity to live and study in a foreign country without enabling them to obtain foreign degrees. Since requirements and terms vary considerably from country to country, and since nearly every area of the world is represented, interested persons should write for specific information.

Eligibility requirements for United States Government grants are not quite as flexible as terms sketched out for the various foreign grants. Applicants for awards in the creative and performing arts must have had four years of professional study. Over thirty countries participate in the Fulbright program, and seventeen in the Inter-American Cultural Convention. Grants under the Smith-Mundt Act have so far been made primarily for study in Latin America.

All competitions for any of the I.I.E.-administered scholarships for a full academic year have closed for 1961-1962. The competition for the 1962-1963 awards will open in May. *END*

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PORTRAIT OF AN ERA

Mathilde Kschessinska's forthcoming autobiography, "Dancing in Petersburg," tells of the woman who was Prima Ballerina Assoluta of the Russian Imperial Ballet from 1895 *to* 1917

BY EILEEN O'CONNOR

Charming, adored darling of the last years of the Russian Imperial Ballet in her magnificent St. Petersburg mansion.

At the age of 8. "My father hoped I might carry on our family's glorious tradition on the stage."

After a performance of the mazurka with her 83-year-old father, Felix Kschessinski, famed for his character dancing.

"I was born on Aug. 19, 1872, at Ligovo, 9 miles from St. Petersburg" (in the house in background).

Surely some will claim that *Dancing in Petersburg* is not a great dance book. But nobody can deny that it is a great evocation of a very important period in dance history. The author of this autobiography was the *prima ballerina assoluta* of the Russian Imperial Ballet (Carlotta Zambelli was the only other one). Wife, mother, teacher — and now as she approaches her 89th year, author — she has presented her outpouring of personal memories, a look backward over glorious years of youth. It is a personal story, if you will, but her reminiscences cover the whole upheaval of the Russian Revolution, and the glamour of the courts of Czar Alexander III, of Czar Nicholas II: years of exile and, eventually, reconciliation with another kind of reality.

Kschessinska, who married the Grand Duke André Vladimirovitch and thereby became Princess Romanovsky-Krassinsky, is a woman who is alive with tenderness, fierceness, and possessiveness—a woman of strong personal feelings.

The book was written, in Russian, with the help of her husband before his death in 1956. Her devoted son translated it into French (a copy of the French edition was given to this writer by Mme Kschessinska last summer). The English translation is by an old admirer, Arnold Haskell. The book, under a variety of titles, has been published in the USSR, France, and England, and is to be presented, in a larger format, in the USA early this month by Doubleday & Co.

The beginning of the ballerina's life is filled with her father, who was a dancer and teacher, Felix Kschessinski. The story of her forebears, of the noble Polish family of Krassinsky, is one of romantic intrigue. Her great-great-grandfather, orphaned at 12, heir to the noble title, property and great Krassinsky fortune, was befriended by his private French tutor, who, in an effort to save him from a conniving, jealous uncle, whisked him off to Neuilly in France. There he installed him under the name of his mother's family: Kschesinsky. He married a young Polish girl, and together with their son Jan subsequently returned to Warsaw to try to recoup the Krassinsky estate. The old uncle had indeed appropriated everything. There remained only one ring bearing the Krassinsky coat of arms.

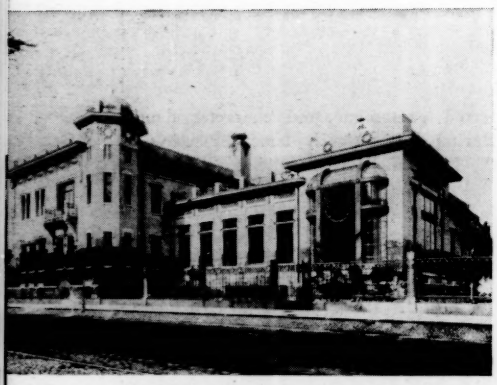
Jan distinguished himself in music at an early age as a violinist. As he matured he turned to singing with such success that he gained fame as a tenor in the Warsaw Opera, later as dramatic-actor.

Jan's son, Felix Kschessinski, studied ballet under Maurice Piona, but he preferred pantomime and character dance. During a historically famous meeting of the Prussian King, Frederick-Wilhelm III, and the Russian Czar, Nicholas I, in 1835 in Poland, young Felix, then just fourteen years of age, danced in a gala performance presented for the monarchs. Nicholas I admired Polish dancers; he was entranced with the mazurkas they performed with brilliance, and made frequent trips to Warsaw to see the national dancers. In 1851 he decided to bring a group of five men and five women to St. Petersburg. Soon the mazurka invaded the ballrooms as well as theater stages of Russia. *(over)*

The little school theater of the Maryinsky Ballet School, where "my fate and my future were decided."

At left: The Czarevitch, Nikki, "when I first met him" . . . At right: . . . as Emperor Nicholas II, who until his assassination by Russian revolutionaries remained a patron of the ballet and a loyal supporter of Kschessinska.

When the young ruler made an official marriage, the ballerina in despair eventually met and fell in love with handsome Grand Duke Andre (above).



Kschessinska's house, overlooking Kronversky Prospect, from which Lenin was later to make his historic speech to the masses, "had bronze chandeliers, candelabra, brackets, door handles and window fastenings, as well as carpets and furniture fabrics, from Paris." The house also had a winter garden (below left) and 30 servants.

With Vova, age 6. The son of Grand Duke Andre, Vladimir was born on June 18, 1902. "I had a son that I adored, and I loved and was loved by Andre. I lived for them and through them alone." At the age of 19 he attended the marriage of his parents at the Russian church in Cannes.

Kschessinski stayed in Russia, married and became the favorite dancer of the royal court. While performing in the Grand Théatre (which was replaced by the Théâtre du Conservatoire at the end of the 19th century) he conducted a school of character dance. He also raised a sizable family, three of whom became outstanding dancers: Julie, Iouzia, and little Mala (nickname for Mathilde).

One might say the future of the child was predestined. She followed in the footsteps of her older sister and brother, was accepted in the Imperial Theatre School, and developed as a true classic ballerina under the guidance of Leon Ivanov, Catherine Vazem, and the great Johanson. Her graduation performance was attended by the royal family, a suitable introduction to a fantastic career. On that memorable occasion the Czar, Alexander III, requested that the young Kschessinska be brought before him. As she timidly bowed, he extended his hand to her, saying: "*Soyez la parure et la gloire de notre ballet!*" ("May you be the jewel and the glory of our ballet").

This royal command became the great inspiration of her career.

Kschessinska relates the details of her early performances with the Imperial Ballet with feminine exactness, and she is lavish in praise of her contemporary dancers. She writes of Légat, Nijinsky, Nicolaeva, Trefilova, Egorova, Karsavina, Preobrajenska, Pavlova. She tells of her desire to study with the great Italian master Enrico Cecchetti, because the dancers who had most inspired her, Virginia Zucchi

Left: In the full-length "Esmeralda," which gave her one of her most famous roles, she was influenced by "Virginia Zucchi's wonderful interpretation" and "Petipa's valuable advice." Center: As Lise in "La Fille Mal Gardee." It was the pas de deux from this ballet that she did at her graduation examinations in 1890, and upon which Czar Alexander III gave his blessing. Right: Guest at a Covent Garden gala, 1936. "The Russian Boyard dance was my last appearance at the theater. I was almost 64. I received 18 curtain calls."

and Pierina Legnani, had dazzling Italian technique. But she did not continue to study with Cecchetti for fear of hurting Johanson, who had told her that her continued study with another teacher would make him feel that he had nothing further to offer her. Kschessinska decided to try to copy the Italian dancers by herself. The success of her venture made ballet history, for she was the first of the Russian ballerinas to execute thirty-two *fouettés*. (In his *Balletomania*, Haskell wrote, many years ago, "She was the first dancer to gain supremacy for Russia over the Italian school.")

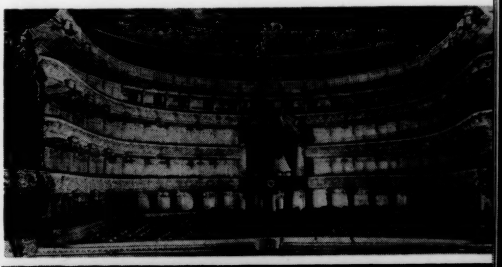
The most enchanting pages of the story tell of the early infatuation of Kschessinska for the Czarevitch (the boy who was to become Nicholas II, the last Czar of Russia). During that memorable graduation ceremony, Kschessinska first met the young Prince. She dreamed from that day of being his sweetheart, and, indeed, she contrived every possible way to effect meetings with him. She held a fascination and charm for him, too, though they both knew that his ultimate choice of a bride to share the throne would have to be related to his royal position and his dutiful obedience. Diary notes and letters Kschessinska reveals in this story attest to the poignant sweetness of the romance. Even today the Princess shows great emotion at mention of her first love.

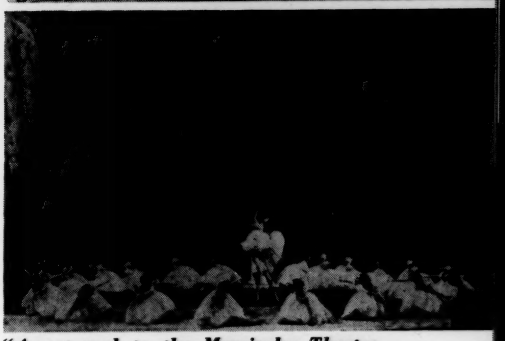
Arriving on horseback, the Czarevitch often attended ballet rehearsals. He took her for exciting rides in his troika, and to gay after-ballet suppers. It is no wonder that she fell in love with him, or that

1915, with partner Pierre Vladimiroff rehearsing "Eros" in the garden of Strelna, country villa given Kschessinska by the Grand Duke Serge Mikhailovitch. Teenage Vaslav Nijinsky was frequently invited to partner the prima ballerina assoluta before he left in 1910 to become the star of Diaghilev's company.

(over)

Photos on these pages are from "Dancing in Petersburg," to be published this month by Doubleday & Co. They are the treasured personal belonging of Mme. Kschessinska. Caption quotations are also from the book.



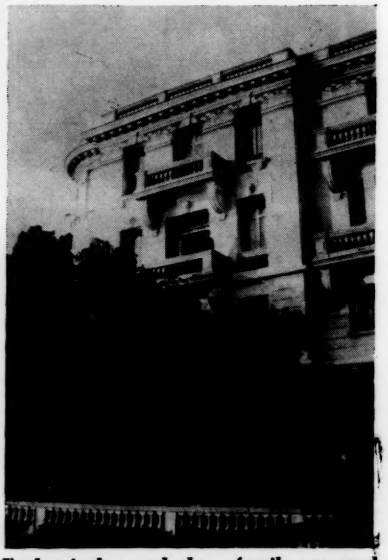


"Accustomed to the Maryinsky Theatre stage from our earliest years, we could see our greatest dancers at work. As age and experience helped us we found it easier to appraise them . . . to sum up their respective talents, and even the general level of our ballet."

Below: Fokine choreographed "Eros," to a Tchaikovsky spring serenade. "Fokine, the consummate artist, knew exactly what he wanted; he pressed his ideas relentlessly, picked holes in every pose, and allowed no personal initiative that reflected the dancer's individuality . . . The ballet received unanimous praise." Kschessinska and Vladimiroff, center.

"On Feb. 13, 1911, I celebrated 20 years of dancing on the Imperial stage . . . It was a memorable evening for me, marked by the presence of the Czar, both Empresses, and most of the Imperial Family." Above, at the Jubilee Reception that followed, Kschessinska (2nd row center) with dancers and aristocratic balletomanes.

In Paris. "The director of the Paris Opera arrived in St. Petersburg . . . He paid me a thousand compliments and showered praises on my performance of "Esmeralda." Kschessinska first appeared at the Paris Opera in June, 1908. She also made other brief sorties outside of Russia, mostly with Diaghilev's Ballets Russes, usually partnered by Nijinsky, until a misunderstanding with Diaghilev.



Kschessinska and her family escaped from Soviet Russia to her villa at Cap d'Ail on the Riviera. "Arriving penniless on March 12, 1920, our lives as emigres was beginning."

During the summer of 1915, the ballerina turned over Strelna, her country estate, to wounded soldiers.

she finally asked her father's permission to leave his roof to make a home of her own where her beloved Prince could be with her. The romance was brief.

Pangs of jealousy nearly broke her heart at the news that her Nikki was to marry Princess Alice of Hesse-Coburg. The desperation she endured during the actual marriage, which had been postponed due to the death of Czar Alexander III, nearly ended her career. For long spells she neither danced nor wanted to go on living.

When the ballerina did emerge from these sad days to regain her place in the theater, she was showered with favors. Dukes gave her palaces filled with treasures; she flirted gaily and openly — accompanied usually by her older sister, Julie. She accepted invitations to dance in Monte Carlo, Italy, and France, but found that she really didn't like to dance anywhere but in St. Petersburg. When you read the accounts of the fabulous galas given for her in celebration of the tenth and twentieth anniversaries of her dancing on the Imperial stage, of the fancy dress balls attended by all the royal patrons and balletomanes, the lists of jewels and extravagant presents showered on her by individuals as well as by subscriptions taken in honor of the occasion, it becomes obvious why neither Diaghilev's nor other foreign offers could tempt her for long. She saw no future in touring the world, as Pavlova chose to do, and she explains her feelings toward Diaghilev with great exactness. Simply, one concludes, the Imperial Family in Russia patronized ballet more benificent-

Author of this article Eileen O'Connor is an NYC ballet teacher who has known Mme Kschessinska for over twenty-five years. Recommended to her by Michel Fokine in 1935, she spent two years and many short periods since studying at her Paris studio.

ly than at any other time or place in history. And because of her greatness as a performing artist, and the very special favor in which she stood socially, Kschessinska reigned for twenty years as queen of the art of ballet at the Russian Imperial Theatre in Leningrad.

She met the Grand Duke André Vladimirovitch when he was 21; she was 28. It was "love at first sight." She appreciated his gentle timidity. He was not a healthy young man — there were bouts with asthma and tuberculosis, and he was often moved to various resorts to recover some strength. Kschessinska followed him to the Crimea, to St. Moritz, and she took him on a tour of Italy to show him all the favorite places she had visited. Their son was born June 18, 1902, and was named for Grand Duke Vladimir, André's father, who accepted the grandson with joy and affection, even though the attachment of Kschessinska and André was a morganatic union. Such situations have always existed where royal duty decides the choice of a mate, for love usually decides otherwise. The upheaval in Russia, which cast out its aristocrats, actually made possible the official marriage of these lovers when their son was 19. Upon the approval of the head of the family, Grand Duke Cyril, André's oldest brother, the marriage ceremony took place on January 30, 1921, at the Russian church in Cannes. The title of Princess Romanovsky-Krassinsky was bestowed on Kschessinska, and Vova was given the title Prince Romanov.

If the descriptions of lavish palaces, royal life, jewels and galas don't thrill you, surely the chapters describing rehearsals with Tchaikovsky, Minkus, and Drigo, under the guidance of Petipa, Ivanov, Johanson and Cecchetti, her beautiful tribute to the artistry of Virginia Zucchi, her appreciation of the flawless partnering of Légat, and her evaluation of her contemporaries will compel you.

Later chapters in this story tell of the painful years of World War I, and later of the Russian Revolution, with its brutality directed at everything she held dear. The flight to France, her eventual re-establishment in Paris, and the poignant reunions with old friends whose plight had been as precarious as her own, will bring tears to your eyes, no matter what your political conviction. The great tragedy of a lost dream came with the final evidence that all the members of the Russian Imperial family had been slaughtered at Alapaievsk. Sokolov, who brought the dreaded news, had trinkets and small belongings from the mutilated bodies, which had been found in a mine. The hope of the White Russian emigrés that the monarchy might be restored faded.

In 1929, in Paris, Mme Kschessinska started "a second career" when she began teaching. Seen here with pupil Tatiana Riabouchinska.

Money became scarce for the lavish type of existence that such people knew; they did not consider releasing the loyal servants who had followed them through the crises of the Revolution. Jewels and works of art were sold, but when so many emigrés were trying to raise money, values dropped. By 1928 it was imperative that something be done to assure the future security of the petite Princess' family. She decided to open a studio, to teach. She had qualms of inadequacy, moments of indecision, but once set on her course she determined to make a success of the new career.

Kschessinska, the ballerina, was famous for dramatic interpretation and mime, and for her brilliant technique. Kschessinska, the teacher, still, even today, imparts a feeling of being "on stage" from the first *plié* at the barre. From a dance point of view, the great quality to be learned and understood from her is *presentation:* the true showmanship that is found in all the great artists of the world. It is a grace, a musicality, an instinct of when to cut a movement, a feeling of climax and dramatic impact. Her concept of performance comes from the outpouring of a generous heart wanting to give itself to the public.

Throughout the book there is sprinkled valuable advice to students of ballet. But there is much more. History comes alive in these pages to hypnotize you with the details of the life of a woman-artist who has known the greatest wealth and adoration, who has suffered the deepest sorrow and loss.

END

"In our Paris garden with my husband, the Grand Duke Andre, and my son, Prince Vladimir Romanoff."

In the studio, Christmas, 1954. Serge Lifar to the right of Mme Kschessinska. "I still love my art and am never indifferent to anything concerning Russian ballet. Ballet shaped my life and gave me happiness . . . I no longer go out since my husband's death (1956), and divide my time between my house and dancing school, where I work for my living . . ."

London author-critic-editor looks at his personal dance library

A GOOD OLD BROWSE

BY RICHARD BUCKLE

A quarter of a century ago books on ballet were so rare that one used to rush greedily to buy the latest new work and start reading it in the street. In those days London's *Dancing Times* was the only periodical with anything about ballet in it, and only half a dozen pages at that—all the rest were devoted to ballroom dancing. The same can no longer be said. I have given up trying to keep complete files of today's dance periodicals. (I think I have a set of my own magazine *Ballet;* but from the folders which hold Kirstein's precious *Dance Index* quite a few numbers are missing.) Every year or two I go through my ballet bookshelves and chuck out some frivolous or too learned tomes, or a few glossy picture books I feel sure I shall never look at again. (If you do keep the picture books long enough they become fascinating period pieces.)

What is left? Two books of criticism; a few reference books of varying merit; some historical works; four manuals of ballet technique, retained because I never give up hope that I may one day study the mechanics of the art; and a number of books on Diaghilev and his ballet—which is rather my subject—together with some good, bad and lousy autobiographies of people associated with that great man.

Not many ballet critics collect their notices for publication in a book — and quite rightly. But Edwin Denby's *Looking at the Dance* is a work of real value which I pull out of the shelf again and again. It is marvelous to me to look up Denby on some favorite work first performed in the 1940s and find that what he said about it then is what we still think now, and that nobody has ever said it better since. Try dipping.

"Jerome Robbins' 'Fancy Free,' the world premiere given by Ballet Theatre last night at the Metropolitan, was so big a hit that the young participants all looked a little dazed as they took their bows . . . Its sentiment of how people live in this country is completely intelligent and completely realistic . . . You can find in the steps all sorts of references to our normal dance-hall steps, as they are done from Roseland to the Savoy; trucking, the boogie, knee-drops, even a round-the-back done in slow motion. Or when each of the sailors to show off does a speciality number you may take John Kriza's turn (the second) as a Tudor parody, and Jerome Robbins' rumba as a dig at Massine mannerisms. But they are just as effective without an extra implication. Most effective of them was the first dance of the three, Harold Lang's brilliant acrobatic turn, with splits like the Berry Brothers'. It was in this number that the house took fire, and from there on the ballet was a smash . . . I noticed the second time how forcefully the score seconds the dramatic effects and builds big climaxes where they are needed and where the small cast couldn't quite create them alone . . . As for the set, when the curtain went up the house broke into real applause, and a gentleman back of me said 'Solid!' under his breath."

That was in 1944. In 1945 Denby wrote: *"'Ballet Imperial,' which was first danced here by Private Kirstein's American Ballet a few years ago, is a vivacious, exacting, inexhaustibly inventive classic dance ballet, a ballet that evokes the imperial dazzle of St. Petersburg in all its freshness . . . And you look at 'Ballet Imperial' with the same happy wonder that our grandparents may have felt in the '90s, when the present classics were novelties . . . It begins with a solemn, pompous, vaguely uneasy mood, groups and solos that turn into brilliant bravura; then comes a touching pantomime scene, with softer dances, a scene that suggests a meeting, a misunderstanding, a reconciliation, a loss; and then a third section succeeds, even more vertiginously brilliant than the first, in which everybody shines, individually, in clusters, the boys, the girls, the stars, and all in unison. The musicality of the choreography is as astonishing as its extraordinary ease in affording surprises and virtuoso passages."*

So much for one of many pieces on Balanchine, whom Denby, along with most of us — but before some of us — has called *"the greatest choreographer of our time."* Now, I look to see what he wrote about the first production of another favorite of mine, Martha Graham's *Appalachian Spring.* *"'Appalachian Spring' . . . presents a pioneer celebration in spring around a newly built farmhouse in the Pennsylvania hills in the early part of the last century when the country was still thinly settled. Miss Graham is the young bride whose house it is to be, Erick Hawkins the young farmer-husband. The ceremony presents the emotions, joyful*

Richard Buckle has been ballet critic of London's "Sunday Times" since 1959. He founded the magazine "Ballet" in 1939. After serving six years with the Scots Guards during the war, he returned to edit the publication until 1953. He wrote on ballet for the London "Observer" from 1948 to 1956.

His books include "Adventures of a Ballet Critic," "In Search of Diaghilev," and "The Prettiest Girl in England." He has written several plays.

Mr. Buckle designed the famous Diaghilev exhibition at Edinburgh and London in 1954, was responsible for the "Sixty Years of Cinema" exhibition in London, 1956, and for the bicentenary exhibition on engineer Thomas Telford in 1957. In 1959 he designed the new exhibition rooms at Harewood House. He is at present preparing a book about Jacob Epstein, and a major exhibition of the sculptor's work for the 1961 Edinburgh Festival.

From Boris Kochno's "Le Ballet"

"Diaghilev and his ballet—which," says the author, "is rather my subject"— are pictured in many books. The informal and informative photo above shows Igor Stravinsky, Mme K, Diaghilev, and Leon Bakst at Lausanne, 1915.

(over)

and apprehensive, their new domestic partnership invites . . . at the end the couple are left quiet and strong in their new house. . . . The characters are by turns playful and earnest and Miss Graham, who has suggested in the course of the piece the community aspects of girl-child, of wife and mother and neighbor, has near the end a wonderful passage as the individual human being each person in a community remains . . . To show us our country ancestors and our inherited mores as real is a feat of genius no one else who has touched the pioneer subject in ballet has been able to accomplish. ... The Appalachian isolation of the pioneer farmhouse is suggested even more imaginatively by a note of wildlife that keeps cropping up in the dances. A passage of Miss Graham's first solo looked to me as if she were a hillside girl darting after the little beasts her playing flushed from cover. And the Revivalist's four ecstatic girl followers suggested in their fluttering and breathless darting the motions of chipmunks and birds on the ground, as if they were four small wild animals that were not frightened away by people; the Revivalist, too—part St. Francis, part Thoreau—seemed to treat them like tame wildlife rather than girls. And the way his part merged evangelism with animism served in the ballet to join domestic ties to nature magic."

I call that good, clear and just. I even rather enjoyed copying it out in longhand. Denby can put his finger on a dancer's individual quality like no one else. "*Danilova has a special gift. At the height of a classical variation, while she is observing all the restrictions of the grand style, she seems suddenly to be happy to be dancing, with a pleasure like a little girl's.*" I like his description of Toumanova's "*large, handsome and deadly face, her swordlike toesteps, her firm positions, her vigorous and record-high leg gestures.*" Somewhere else he speaks of her "*block-like torso, limp arms and predatory head position,*" and wonders whether Toumanova "*doesn't play up her gift of chilly isolation on stage for an effect of exotic glamour, for a solemn impersonation of the foreign ballerina as Hollywood would type the part.*" To describe Markova's dancing in the first act of *Giselle* you might search a long while before hitting on so true a phrase as "*chaste abandon.*"

Edwin Denby is too gentle and optimistic a critic to try to be clever at the expense of a choreographer's or dancer's feelings, but he also knows that if you don't strike out occasionally and make fun of the pretentious and phoney the art of ballet is going to suffer. Here he is on Massine's *Moonlight Sonata: "This clammy hallway chromo . . . Massine himself appeared as that stock chromo character, The Poet. Against a chromo backdrop representing a lake in the moonlight — it looked like an inexpensive Swiss lake in the off-season—he stuck out his chest, waved his arms importantly and kept having to go somewhere off stage. Miss Toumanova was that other stock chromo character, The Young Girl. Unbecomingly dressed for her hip formation, she was still much the handsomest girl staying at the same deserted Swiss hotel as he. They seemed to realize stonily that there just wasn't anyone else to go around with —which is pretty much the expression of lovers on chromos."*

Then I always liked the line: "*Ballet is the one form of theatre where nobody speaks a foolish word all evening—nobody on the stage at least.*"

My copy of Denby's book is a first edition, published in 1949. I assume it has run through several other editions by now and is available in paperback. *(Ed . . . Unfortunately, it is out of print.)* I wish we could have a cheap edition of it in England. I also wish Denby were writing all the time. His would be a fine record of a triumphant period in the history of American art — or rather, world art. *(Ed . . . Mr. Denby, an infrequent author these days, has written occasional articles for Dance Magazine in recent years.)*

The second book of criticism which has fascinated and inspired me is Beryl de Zoete's *The Other Mind: a study of the dance in South India.* I might equally call it a travel book or a journal—it is even a bit of a reference book. Miss de Zoete, who also wrote *Dance and Drama in Bali,* is a willful but enthralling writer. She is sometimes truculent and often puts you in your place with reference to unpronounceable sages dead long since, but her scholar's constancy, her Cambridge irreverence towards the dragon of humbug, and above all her devotion to beauty, carry you along. I should have to give very long quotations to do justice to the good qualities of this mysterious and adventurous book, which explores a kind of dance which is so many centuries older than classical ballet.

As to reference books, for sheer accumulations of fact and for dogged description of many famous ballets, none can compare with Cyril W. Beaumont's *Complete Book of Ballets* and its two supplements—*Supplement to the Complete Book of Ballets* and *Ballets of Today*— which make their predecessor seem rather *in*complete. A work both more concise and more comprehensive (particularly with regard to the modern repertory) is *Balanchine's Complete Stories of the Great Ballets,* edited by Francis Mason, which has the enormous advantage of including the master choreographer's own notes on his creations, as well as those of various critics on other people's ballets. It also contains a short history of ballet, a useful chronology, an account by Balanchine of how he became a dancer and choreographer, and essays on appreciation of ballet and ballet as a career. *A Dictionary of Modern Ballet,* colorfully illustrated, is one of the prettiest books of recent years, a real appetizer. Anatole Chujoy's *Dance Encyclopedia* is a valuable work with quite long essays on a number of subjects, besides all its shorter entries; and it is particularly useful for looking up the details of a favorite's career or the age of your *bête noir*—though you will search for mine in it in vain.

Admirers of The Royal Ballet and New York City Ballet need not be told of Mary Clarke's history and appreciation of the former, called *The Sadler's Wells Ballet,* which takes the company to 1955, or to Chujoy's story of the latter through its different metamorphoses up to 1953. I cannot gauge the accuracy of Serge Lifar's *History of Russian Ballet, from its origins to the present day,* (1945), translated by Arnold Haskell, but I know of no other in English. Such studies of early times as

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ALEXANDRA DANILOVA

BY ALLYN MOSS

"The responsibility of beauty does not end when the curtain falls"

Marcus Blechman

The bearing and carriage of the woman who met me in the lobby of the mid-Manhattan restaurant marked her not only as a dancer, but as a personality of such unquestionable stature that people passing through the entrance to the tables behind, or sitting in the bar, stopped a moment to look or paused in their conversation, as if to ask themselves, or their companions—"And *who* is this?" The chic and originality of her clothes (a subtle checkered wine and white, princess style coat, a wine velvet, broad-rimmed hat), established her charms, her femininity, her individuality, and added to the curiosity.

Seated, a short while later, at one of the quieter tables near the back, Alexandra Danilova was saying: "You see, your public has just applauded your performance as a fairy queen. When you walk out of the stage door, you must not disappoint them."

Danilova never has. One of the great ballerinas of all time, she believes the responsibility of beauty does not end when the curtain falls. "Especially here in America," she continues, "where we have no royalty and so our diplomats and our artists must take their place." Since a deep sense of what is beautiful and harmonious is a fundamental part of artistry, she believes this responsibility should be a natural one to a dancer.

To Danilova it always has been. As a small child, known then to everyone as Choura, she remembers being clothes conscious. Living with relatives after her own parents had died when she was 2, she already had definite likes and dislikes about what to wear. She wanted a very red dress. Then, seeing a very red pair of shoes with red pompoms in a store window and thinking how well they would go with the dress, she insisted on having them, too. At 7 she asked her aunt for silk stockings, but was firmly told that nice ladies in Russia did not wear them.

She was a tiny, thin little girl with enormous eyes when, at 9, she was one of seventeen children out of 213 accepted at the unequalled Imperial Theatre School in Petrograd. "We were chosen," she says, "according to what they thought you would be when you grew up. Like picking a racehorse." During her second year in the school she made her first stage appearance. Terrified, she had to be dragged on to be part of a crowd scene in *Faust*, making such a commotion that she got more attention than the soprano who happened to be in the middle of an aria. Nevertheless, a few years later she was dancing regularly at the famous Maryinsky Theatre, having been the first junior class member to win the famous "pink dress" which had always before gone only to seniors.

The deprivations Danilova came to know shortly after the Russian Revolution began sharpened her appreciation of beautiful clothes and luxuries forever after. And when she left Russia to tour Europe with two other dancers from the school, Tamara Geva and Georghi Balanchivadze (known to us as George Balanchine) "on a cold and rainy morning, never to return," she most vividly remembers the food and clothing she found in Germany and later in Paris. She bought a lilac and grey silk jumper off a wheelbarrow in Stettin, Germany. "But I was very embarrased, when a maid on the German ship came to 'help me unpack.' Unpack what? I only had what I was wearing and a pair of ballet slippers."

It was Serge Diaghilev, probably the greatest single influence in Danilova's art-filled life, who most developed, she says, her innate sense of taste. This man had already introduced to the Paris scene such set designers as Picasso, Matisse, Braque, and Roualt, such conductors and musicians as Pierre Monteux, Thomas Beecham, Poulenc, and Stravinsky, and such performers and choreographers as Pavlova, Nijinsky, Nijinska, Chaliapin, and Massine.

Danilova first met Diaghilev at the home

(over)

Jack Mitchell

A recent photo of Alexandra Danilova in her New York apartment.

of Madame Sert, wife of painter Joseph Sert, in Paris. When he asked that she (and other members of The Russian State Dancers, all stranded jobless in Paris and unable to return to Russia) audition for him there in the salon, Danilova replied snippily. "I don't audition for anyone. If I'm good enough for the Maryinsky Theatre, I'm good enough for the rest of the world." Looking back on that afternoon, Danilova says, "If anyone said that to me now I'd give them a good spanking."

Through Diaghilev, Danilova first met Coco Chanel. The young French designer was attending rehearsals at Diaghilev's invitation, but when she saw the costume Danilova planned to wear at the opening performance the same evening, she leaped up on the stage at the first break, tore the costume from Danilova's back, dragged the young dancer off to her own salon and made a new costume with her own hands. They have been fast friends ever since.

Diaghilev never failed to notice every detail of her dress or costume. Once, when she was dressed to dance *Swan Lake*, he said: "Your tights are too pink for the part. Remember that you are a swan and not a goose with red legs." He later added the observation that it was always the dancers with the best legs (Danilova's were famous) who were most concerned with the color of their tights. Another time, for the same ballet, Diaghilev asked how Danilova proposed to do her hair. Danilova answered — "Not like Spessivtzeva (Olga) does hers. One must have the face of a madonna for that." She arranged swan feathers around her head. Diaghilev approved, and so a fashion was set which has been copied many times since.

Danilova continued, after the shock of Diaghilev's sudden death in 1929, to express individuality in her art and in her taste, which he had helped to develop. When, shortly afterwards, she went to the United States for the first time with Col. de Basil's ballet, she rebelled against the over-elaborate gold and silver wigs de Basil had ordered for *Le Beau Danube*. He thought that they were the right note to impress a New York audience. Danilova, who felt the wigs were out of keeping with the style of the ballet (not to mention the fact that they fit badly), refused to wear them. "I just send them all to blazes. I do my own hair, put on my old dress, and it is great success." It was so much of a success that the wine-colored velvet of the costume set a note in fashion that is still not forgotten.

Always imaginative and quick in matters of clothing and costume, Danilova remembers eating in a Hungarian restaurant in London after a performance. Nearby, at another table, were three men who had been to the theatre and seen her dance. They sent a card over requesting that she dance again for them there in the restaurant. As the men happened to be the Dukes of Wales, York and Kent, Danilova felt she could scarcely refuse. By putting a table napkin on her head, she somehow created the illusion of an entire costume, and proceeded to perform.

When, just before the last World War, Miss Danilova altered her scene from Europe to the United States, she found it necessary to make some concessions to the American way of life. On tour in the U.S. (for almost twenty years — beginning in 1933 with Col. de Basil's Ballets Russes de Monte Carlo), Danilova learned that shoes put outside a hotel room were not returned polished and clean in the morning. They often disappeared. A ballerina was not treated with the awe and courtesy customary in Europe. Frequently she had to carry her own luggage. Dressing rooms were usually dreary and dirty—on one occasion lined by crates of live chickens —and maids hard to come by. Still, with Danilovian flexibility and good humor, she made the necessary adjustments. She learned, for instance, that if she got off the train wearing a mink coat, porters mysteriously appeared.

But never did the American letdown, or the de-emphasis in European-style elegance, courtesies, or "front," mean to Danilova that she, too, should let down. She has always believed in the importance of dress. There is a Russian proverb she quotes which says: "People greet you by the way you are dressed. They say goodbye to you according to what you are."

Danilova thinks a dancer must learn how dressing can cover or hide whatever natural defects she may have. Narrow shoulders, she says, can be widened by the cut of a dress, and in the same way too wide shoulders can be narrowed. What one wears, she feels without qualification, should always contribute something positive. Women with a tendency to be heavy should wear mostly dark colors, while those who are too thin should, in general, stick to light colors. The perfect color guide, Danilova believes, is nature herself. She has found, for instance, that the clothing of the Mexican peasant women, who wear the colors of native flowers, is exceedingly beautiful.

Danilova sees many good things in American informality. She loved it, and felt at home with it, from the moment she arrived. Paradoxically, she also admires the "grand manner." In Milan recently, to stage *Coppelia* for the La Scala Ballet, she was thrilled at the elegance of the theatre, enchanted to be announced before entering a ballroom, gratified that there a ballerina is still expected to make a grand entrance.

The contemporary dancer in the United States, she feels, is not taught to develop the same kind of feminine know-how that she recalls as part of the heritage of the Russian performer.

"At the Maryinsky every dancer learned make-up and how to prepare her hair from make-up men and coiffeurs who had been with the company their entire lives. The make-up man at the Maryinsky would take each pupil alone for the first lesson and say — 'Let us see now. What is good in your face, and what is not.' Then perhaps he would say — 'You have beautiful eyes and beautiful hair. We must make your nose smaller, bring the good features forward.' It was the make-up man of the Maryinsky who taught Chaliapin to do his famous make-ups, which were often the heart of his roles."

Poets used to say, "Hair is the jewel in the beauty of a woman," and in those days, Danilova recalls, dancers and all women took this quite seriously. This is why it so disturbs her today when she sees a woman who has had her hair chopped off so that she looks "neither like a woman or like a man, but like a chick just hatched out of the egg." She is firmly convinced that men prefer women with hair and that it is necessary to know the difference between the two sexes.

At the Maryinsky the art of preparing the dancers' hair was passed on from generation to generation not only by the coiffeurs, but by the ballerinas, and each ballerina tried to set an example for her company. "I think it should be this way, still" says Danilova, "but I remember when I used to tell Maria (Tallchief), 'you didn't sew the lining of your coat,' or

something like that, she used to be annoyed. Now of course she's become very elegant."

There were other things that were common knowledge not only to dancers, but to most of the great beauties of Europe. "We knew that if we wanted to be our most attractive, it was necessary to go to bed, like Cinderella, before midnight." And Danilova says she cannot repeat this advice enough times. "We also knew that eating olive oil gives you beautiful skin and hair, like the lovely Italian women."

Danilova's own hair was scarcely a problem. Long, wavy, and of a rich chestnut color, its only drawback was that it occasionally grew in too thickly and needed thinning. To this day, Danilova believes she was given her first solo role at the Maryinsky, the part of "Prayer" in Act III of Delibe's *Coppelia*, because of her hair and not because of her dancing technique —which was, at that time, according to her own judgment, quite undeveloped.

At the Maryinsky, the coiffeurs worked with a full assortment of aids: false hair, chignons, pins, pieces, tulle, and so forth. Dancers with hair that was too thin or too short had false hair tied under their own with a very narrow band of cloth the color of their own hair so it would not show. Then they learned to comb their hair over this. When ballets or special roles created problems too great for the dancer to be able to use her own hair, wigs were employed. That, of course, meant that the wig must be absolutely secure, and that her own hair could not come down. "We learned first how to distribute the hair evenly around the head, and then to tie a piece of tulle, of a color as close as possible to that of your own hair, around the head. The tulle must be tied flat around the front, across under the hair in back, then come round again to the front, where it is tied neatly in a small flat knot. Now the wig will fit perfectly, and as an added safety you must put hairpins that go through the wig and through the tulle underneath."

"But wigs were very familiar to us in those days." In Russia, most ballerinas had wigs to cover their real hair for everyday life. If hair was not properly coiffed or set, a dancer would go out into the street between rehearsals or after a performance with her wig. "They did not," Danilova stated most emphatically, "allow themselves to be seen with their hair looking like spaghetti. Nor did they wear these standard hairstyles ballerinas use today which are so boring — hair pulled back, tied behind, showing the ears, which are rarely beautiful. To me that looks like a mannequin in a store window who has not yet been dressed. Quite bald."

In 1951, after thirteen years as prima ballerina of Serge Denham's touring Ballet Russe de Monte Carlo, Danilova and partner Frederic Franklin left that company and began guest appearances. Impresario Sol Hurok suggested a concert unit called "Great Moments of Ballet." The company toured coast to coast and throughout Canada in a bus Mme. Danilova christened "June Bug." The weather that year was terrible, and Danilova's comment is "My two legs they hold me up, but my June Bug she fall apart."

More of the world, too, has been her oyster since then. The first ballerina since Pavlova to visit Japan, Danilova had homage paid to her in Tokyo even while she was in the bathtub. On this particular occasion, a man, almost obliterated by an enormous bouquet of flowers, opened the door to her bathroom, bowed low, presented the flowers and backed out as silently as he had come — leaving Danilova openmouthed in astonishment.

In South Africa, she was entertained by native warriors, who impressed her greatly, but left her with the distinct feeling that many modern choreographers may have been native warriors in an earlier life.

She made an attempt at settling in Dallas, Texas, but soon was back in New York, where, in early 1958, she appeared in a Broadway show, *Oh Captain!* (which prompted Walter Terry to remark, "Now our *prima ballerina* is also a Broadway babe"), and also on several major television shows. In 1958 she received the Capezio Award for "twenty-five years of service to her art and her public."

Intensely interested in the growing regional ballet movement, she was adjudicator for the Southeastern Regional Ballet Festival Association in the spring of 1960. During the past two years she has turned her hand to opera choreography, and has successfuly staged the dances for *La Gioconda, The Gypsy Baron,* and *Boris Godounov* for the Metropolitan Opera. Juggled with all her other activities are preparations for a book of memoirs, which

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Danilova in "Swan Lake." This miniature, carved in wood by Oklahoma artist Margaret Taylor Dry, was commissioned by and is owned by Lola Mae Hewett of Highlands, Texas. It captures exquisitely the unique Danilova style.

SELECTIVE BIBLIOGRAPHY OF DANCE BOOKS

PART I: HISTORY — general, national, and of individual companies

BY SELMA JEANNE COHEN & ROSALIE STONE

The world of dance is full of many things — sturdy peasants and dainty ballerinas, gay comedians and tragic heroes. Through the years it has taken many forms. It has been a ritual performed to make the gods send rain to the dry earth; it has been a lavish spectacle for the entertainment of bored kings and a raucous show to brighten the lives of weary laborers; it has been a portrayal of deep emotions, showing that the feelings of fear, grief, love, and rapture unite all mankind in a common bond of compassion.

These are all part of the world of dance, and when the dancer makes them part of his own world, he finds his true place in a great tradition. Every dancer can make them part of his world — not through actual experience, for this must be limited — but through books in which his heritage becomes a living reality.

Reading about dance is no substitute for technical training. But reading makes a special contribution to the development of the performer.

Recently Janet Reed, of the New York City Ballet, spoke to teachers about their role in preparing dancers to become artists. "First," she said, "expose them to books. Let them read. Encourage them to read." Why? "Because books stimulate their imagination and their vision."

Without these, young dancers merely imitate a teacher or a current star. With imagination and vision, their horizons are limitless. In books are a myriad of models, waiting to spur them on to greater goals. Scintillating Camargo, ethereal Taglioni, dashing Perrot, thoughtful Noverre — where to begin?

The compilers of this bibliography have examined many hundreds of dance books. From these we have selected for you those that state their message to the dancer most informatively, most beautifully, most inspiringly. In the cause of relative brevity, we have eliminated many others of considerable, even comparable, excellence.

Our bibliography is limited to books and monographs. (Classified indexes to articles in periodicals, including Dance Magazine, may be found in Paul Magriel's *A Bibliography of Dancing* [New York, Wilson, 1936] and its supplement [1941], and in S. Yancey Belknap's *Guide to Dance Periodicals* [Gainesville, University of Florida] for the following years. Though not indexed by Belknap, the articles in the English *Ballet Annual* are especially noteworthy.) We have also, regretfully, had to omit books devoted exclusively to folk and social dancing (both fascinating but vast territories).

We have emphasized accessible books—i.e., those published recently and in English. We have listed modern editions whenever possible, but when an important rare book has not been re-issued, or when a unique book in a foreign language has not been translated, we have cited the original. Though not readily available at your nearest bookstore, these are well worth a visit to your nearest large library, for they are among the great treasures of dance literature.

All the books listed here are in the Dance Collection of The New York Public Library, and we would like to express our gratitude to Miss Genevieve Oswald, curator of the collection, for her assistance with the compiling of this bibliography.

We begin, this month, with the story of the past. Many books provide incidental glimpses of dance history — biographies, for example, and works of criticism and instruction. These will be covered in future sections of this selective bibliography. This time we present books specifically intended as dance histories.

From primitive fire dances to the so-called "first" ballet (the *Ballet Comique de la Reine* of 1581) to the innovators of our own time — these books tell the fabulous story of a great art.

from "Dance Index," Sept.-Nov., 1944

Selma Jeanne Cohen, a leading dance historian and critic, is well known to readers of Dance Magazine. Rosalie Stone, a librarian at Vassar College and member of the Ballet Guild of Eastern New York, Poughkeepsie, is the author of "A Biography of Ballet Works in English, 1941-1953."

from Pierre-Louis Ducharte's "La Commedia dell'Arte"

Left:
A 17th-century engraving of the classic servant of Italian commedia dell'arte.

Opposite page:
1842 lithograph of Romantic Era ballerina Nathalie Fitzjames.

Below:
Also history — a 1946 Ballet Russe de Monte Carlo dress rehearsal, with George Balanchine giving last-minute "Danses Concertantes" instructions to ballerina Ruthanna Boris and members of the corps de ballet. Corps dancers seen above, l. to r., are Dorothy Etheridge, Patricia Wilde, Nicholas Magallanes, and Maria Tallchief.

by Walter Evan, from "25 Years of American Dance"

GENERAL HISTORIES

Each period of dance history has its own kind of fascination. For you it may be the urgent, religious rituals of primitive tribes. Or perhaps you will be especially intrigued by the Renaissance court dances and how they developed into the first ballets. Or will you be most excited by the glamorous days when a ballerina's admirers drank champagne from her slippers? Don't decide until you have had a look at all of them! These surveys will give you an idea of the riches that lie in store.

Grove, Lilly, and others. DANCING. London, Longmans, 1907. 454p. illus. *A history organized by tracing the development of dance in the various nations of the world. The material is not new, but the range is extensive, and the geographical arrangement provides an interesting perspective. Especially well illustrated.*

Guest, Ivor. THE DANCER'S HERITAGE. New York, Macmillan, 1961. 156p. illus. *Written to serve as a basic text in ballet history at the Royal Ballet School. How fortunate for British students! The author's approach is accurate and objective. An excellent introduction.*

Haskell, Arnold. BALLET; a complete guide to appreciation: history, aesthetics, ballets, dancers. Rev. ed. Harmondsworth, Middlesex, Penguin Books, 1951. 211p. illus. *Paper bound, containing a guide to the art of ballet, a glossary of terms, decorations by Kay Ambrose, and a sheaf of well-chosen photographs.*

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from Svend Kraugh-Jacobsen & Torben Krogh's "Den Kongelige Danske Ballet"

A maiden fair, her gallant lover, the timeless appeal of innocent young love — and tragedy. A print of August Bournonville and Andrea Kraetzimer in "Paul and Virginia" as staged by Bournonville in Copenhagen in 1830.

Haskell, Arnold. A PICTURE HISTORY OF THE BALLET. London, Hulton Press, 1954. 24p. plus 588 illus. *A fascinating chronicle of the ballet. The illustrations are generally well chosen, and the volume as a whole is a pleasant companion to printed histories of the dance.*

Kinney, Troy, and Margaret West. THE DANCE, its place in art and life. New York, Stokes, 1924. 334p. illus. *A general survey beginning with Egypt, with unusually broad coverage of folk dances of Europe, the Near East, and the Orient. Excellent photographs as well as drawings by the authors.*

Kirstein, Lincoln. DANCE; A short history of classic theatrical dancing. New York, G. P. Putman, 1935. 369p. Illus. *The most complete contemporary survey in English. A good starting point for a study of any period, but the best chapters are those dealing with ballet. Contains a bibliography of source material.*

Lynham, Deryck. BALLET THEN AND NOW; a history of the ballet in Europe. London, Sylvan Press, 1947. 214p. illus. *A fine introduction. The author has consulted, when feasible, original sources, as well as published studies, resulting in a work of freshness and charm.*

Martin, John. THE DANCE; the story of the dance told in pictures and text. New York, Tudor, 1946. 160p. illus. *Devoted principally to "the dance as spectacle," with particular attention to ballet and modern dance. Briefer treatment is afforded ethnic folk dance.*

Moore, Lillian. "BALLET," Encyclopedia Britannica, 1959. 11p. illus. *Concisely, but with plenty of vivid detail, the author traces the evolution of ballet technique and productions. Accurate, clear, and excitingly written — a survey to stimulate more and more reading about ballet. Contains a section on technique, with illustrative drawings.*

Sachs, Curt. WORLD HISTORY OF THE DANCE. Translated by Bessie Schonberg. New York, Norton, 1937. 469p. illus. *Our finest history of non-theatrical dancing. Deals with primitive forms throughout the world; with social dances up to 1900. An eye-opener to those who have thought of dance as only recreation or spectacle, this book shows the tremendously important function dance has served in religion and in society.*

PERIODS & POINTS OF VIEW

Some histories are especially fascinating not for their accounts of facts but for the ways in which the authors interpret facts. Some of these books tell us how other centuries thought about dance history. Others show the workings of some of the outstanding minds of our own day. Of course, you can't agree with all of them. But you will find them all stimulating to your own thoughts about the why's and wherefore's of dancing.

Baron, August A. LETTRES ET ENTRETIENS SUR LA DANSE. Paris, Dondey, Dupré, 1825. 9-344p. *A general history along with some provocative criticism of the contemporary "ballet d'action," which—according to Baron —too often uses subjects better suited to the spoken word than to dancing.*

Bie, Oscar. DER TANZ. Berlin, J. Bard, 1919. 394p. illus. *A comprehensive history with more than the usual attention paid to dance aesthetics. Deals with both social and theatrical dancing. An excellent example of German thoroughness and systematic thought.*

Blaze, Francois Henri. LA DANSE ET LES BALLETS DEPUIS BACCHUS A MADEMOISELLE TAGLIONI. Paris, Paulin, 1832. 373p. *Concentrates on the period 1700 and following in France. Vivid descriptions of some ballets in Taglioni's repertory.*

Brillant, Maurice. PROBLEMES DE LA DANSE. Paris, Librairie Armand Colin, 1953. 224p. *Description and analysis of dance styles, treated historically and including primitive forms, ballet, modern, and jazz. Especially extensive on the evolution of classical technique and interesting because of relations noted between technique and aesthetic problems.*

Cahusac, Louis de. LA DANSE ANCIENNE ET MODERNE. Paris, Chez La Haye, 1754. 3 vols. *Dance history according to an advocate of the "ballet d'action," and therefore with special attention to the merits of the Roman pantomime and considerable disparagement of the contemporary performer, who has a highly refined technique but does not dance—i.e., is not expressive.*

Charbonnel, Raoul. LA DANSE. Paris, Garnier, 1899. 418p. illus. *A quick survey of dance from ancient China to 19-century Paris. The technique section, prepared by Mme Berthe Bernay, a teacher at the Paris Opera, who describes the ballet style of the time.*

from Eberhard Rebling's "Ballett Gestern und Heute"

"When the personal experience of the creator is communicated to the audience, there is a moment of divine consummation." Mary Wigman, seen here in her "Dances of Motherhood."

Lifar, Serge. BALLET, traditional to modern. Translated by Cyril W. Beaumont. London, Putnam, 1938. 302p. illus. *A not very accurate survey—personal and irritatingly biased. But provocative and revealing of the personality of the long-time director of the Paris Opéra.*

Martin, John. INTRODUCTION TO THE DANCE. New York, Norton, 1939. 363p. illus. *One of the finest theoretical histories to appear in our time, tracing dance from its primitive foundations to the present. Most important are the author's perceptive and clarifying distinctions of recreational, spectacular and expressional dance, and far-reaching conclusions he draws on the basis of these distinctions of function and purpose. An exciting and intelligent view of what dancing has meant to the performer and to the spectator through the ages.*

Menestrier, Claude Francois. DES BALLETS ANCIENS ET MODERNES SELON LES REGLES DU THEATRE. Paris, Chez R. Quignard, 1682. 232p. *The first printed history of ballet. Designed as a handbook for the 17th-century choreographer, telling him how to create successful ballets. Valuable now for its revelation of the standards of an era when costume and scenic effects were more important than dancing. A unique and marvelously informative book. (see cover)*

Perugini, Mark E. A PAGEANT OF THE DANCE AND BALLET. London, Jarrolds, 1935. 318p. illus. *Especially valuable for information on late 19th and early 20th-century dancing in England — a much neglected area.*

Rebling, Eberhard. BALLETT: gestern und heute. Berlin, Henschelverlag, 1959. 417p. illus.

A history beginning with the "Ballet Comique de la Reine," but tracing developments in modern dance and theatricalized folk dance as well as ballet. Of special interest are the descriptions of current dance activities in eastern European countries, and particularly of what the author calls the "new realistic ballet" in Germany.

Reyna, Ferdinando. DES ORIGINES DU BALLET. Paris, A. Tallone, 1955. 213p. illus. *History revealed through technical dance manuals from the 14th-century manuscript of Domenico da Ferrara to the 19th-century books of Carlo Blasis. The author uses his fascinating sources to support his view that ballet should be a lyrical art of enchantment, more closely allied to music than to drama. Informative and ingenious.*

Tugal, Pierre. INITIATION A LA DANSE. Paris, Editions du Grenier, 1947. 239p. *A rather standard history, stressing ballet. But note particularly the sections on methods used by teachers in Paris and on interviews with choreographers including Fokine, Massine, Laban and Staats.*

Weaver, John. AN ESSAY TOWARDS AN HISTORY OF DANCING. London, J. Tonson, 1712. iv, 172p. *Designed to prove that dancing has always been valued for its expressive powers. The actual history is superficial, but the opinions of England's first great choreographer are of the first importance.*

Vuillier, Gaston. A HISTORY OF DANCING. Translated by Joseph Grego. New York, D. Appleton, 1898. xvi, 446p. illus. *A big sprawling, beautifully illustrated history, beginning with the Greeks. Of special interest is the material on 19th-century balls in Paris. Also treats ballet and folk dancing with emphasis on France.*

SPECIALIZED HISTORIES

Which shall it be? From all these wonderful centuries, each with its own special aura of elegance or beauty or drama — which to select for further browsing? There is no need to rush, for there is still some sampling to be done from among those authors who have made their choices. Some have selected a period or a style, others a country, as their special subject. You may find a number of them tempting.

We start with particular periods in the past and with histories of the dance forms that distinguished them. Many months, often years, of patient research went into the writing of these books. But don't feel sorry for the authors. They enjoyed every minute of it. For from the yellowed pages of the documents they studied, they saw the dances of old take shape before their eyes. Through their writings, you will see them, too.

Baskervill, George Read. THE ELIZABETHAN JIG. Univ. of Chicago, 1929. 642p. illus. music. *A definitive history of the stage jig, a brief farce given as an afterpiece to a play, combining dialogue, singing and dancing. The author describes the background of Renaissance court and country dances and reprints some major librettos.*

from Curt Sachs' "World History of Dance"

North American Indian. "Great is the fury of this great supernatural one," sang the Kwakiutl Indians of Vancouver Island as the masked dancer imitated a vengeful god.

Chaffee, George. "THE ROMANTIC BALLET IN LONDON: 1821-1858," Dance Index (Sept.-Dec., 1943). pp. 119-199. illus. *The fabulous story of a great era. The author recounts the brilliant successes of famous stars and rediscovers some fascinating, lesser-known dancers. With a catalog of souvenir prints. The reproductions evoke the glamour of this period of ethereal sylphs and their adoring swains.*

Chaffee, George. "THREE OR FOUR GRACES," Dance Index (Sept.-Nov., 1944). pp. 131-211. illus. *This fascinating article traces the history of a single rare and famous lithograph of Taglioni, Elssler and Cerrito — or was it Cerrito? In the course of his sleuthing, the author also examines the history of the tutu and the "ballet blanc." Contains a catalog of French lithographs of the Romantic ballet.*

Flitch, John Edward Crawford. MODERN DANCING AND DANCERS. London, Grant Richards, 1912. 288p. illus. *The author's first-hand reports on contemporary dancers (including members of the Diaghilev Ballets Russes, Pavlova, Genée, and others less well remembered. Vivid portraits of the period.*

Guest, Ivor. THE ROMANTIC BALLET in ENGLAND; its development, fullfillment and decline. London, Phoenix, 1954. 176p. illus. *An excellently documented study, covering the ballet scene in England from Noverre's visit in 1781 to the middle of the 19th century. As in his other works, Mr. Guest quotes copiously from contemporary sources.*

Kinkeldey, Otto. A JEWISH DANCING MASTER OF THE RENAISSANCE (Guglielmo Ebreo). New York, 1929 43p. *An account, drawn from manuscript sources, of a 15th-century teacher's ideas on dancing. This is one of our earliest records of the social dances that were eventually to form the basis of ballet technique. Dr. Kinkeldey explains the dances and their music with skill and clarity.*

Nettl, Paul. "BIRTH OF THE WALTZ," Dance Index (Sept., 1946). pp. 208-27. illus. *Proving that the waltz (though by another name) had penetrated polite society by the end of the 17th century — a hundred years earlier than is usually claimed. Charming contemporary illustrations.*

Prunieres, Henry. LE BALLET DE COUR EN FRANCE AVANT BENSERADE ET LULLY. Paris, H. Laurens, 1914. 282p. illus. *The authoritative work on the court ballets in France from their 15th-century origins up to the mid-17th century. Contains detailed descriptions of important works providing a vivid picture of the lavishness of these royal entertainments.*

Welsford, Enid. THE COURT MASQUE. Cambridge Univ. Press, 1927. xv-434p. illus. *The authoritative work on the English masque, beginning with its origins in primitive festivals, through its great flowering under Ben Jonson and Inigo Jones, to its decline in the mid-17th century. Describes important works and includes provocative discussions of the relations between dance, poetry and music.*

(Cont'd on page 54)

"She resembles a happy angel who scarcely bends the petals of celestial flowers with the tips of her pink toes," wrote Theophile Gautier of Marie Taglioni in 1837. Here, Taglioni in 1860, when she taught ballroom dance and etiquette to London society.

from Boris Kochno's "Le Ballet"

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*
Photographs by Zachary Freyman; Text by Saul Goodman

ELLEN RAY

Some of our most dazzling stars, including Gwen Verdon and Carol Haney, have stepped into the limelight after long periods of rugged apprenticeship behind the scenes. Ellen Ray, ex-assistant to Jack Cole and Gene Kelly, is on her way.

Ellen was born in Tucson, Arizona. From early childhood, she had been excited by whatever dance performances she saw, mostly in the movies, but there were also live performances by Ballet Russe de Monte Carlo and other touring companies. It became her fondest hope, ever since she started ballet classes at the age of 12, to come to New York and join a ballet company. When Ellen reached the age of 16, her mother could no longer cope with her daughter's determination to go to N.Y. —but she was too young to go so far away from home alone. As an alternative, she was sent to Hollywood, where she could stay with a family friend.

At that time, MGM's production schedule was heavy with musical films, and to assure quick casting, the studio retained a group of talented dancers under contract. Ellen was soon signed, but, since she was below legal age, only after the required court approval. This was excellent experience for a young dancer, with lots of diversified activity enabling her to learn many kinds of dancing. After appearing in several films, including *The Pirate* and *Take Me Out to the Ball Game*, Ellen accepted an offer to join Jack Cole's night club act (Gwen Verdon was another member).

For extended engagements, she appeared with him in Las Vegas, and then at the Riviera Club in New Jersey. Her first major TV stint came when the Cole dancers appeared on the Bob Hope Show.

Returning to the West Coast, she worked with Gene Kelly in the movie *Summer Stock*, continued her ballet classes with Carmelita Maracci and Robert Rossolat, and, to broaden her performing range she began to study voice and also joined the Actors Lab, where her dramatic instructor was the celebrated Morris Carnovsky.

During the next four years, Ellen occupied a unique position, for which her movie and night club experience eminently qualified her. Her services were in demand by leading choreographers to assist in the preparation of dance numbers for films, and to coach non-dancing stars in them (she also doubled for them in intricate steps and in long shots). She worked with Jack Cole on *Meet Me After The Show*, *On The Riviera*, and Lana Turner's *Merry Widow;* with Michael Kidd on *The Girl Next Door;* with both Kidd and Astaire on *Bandwagon;* with Astaire and Roland Petit on *Daddy Long Legs.*

In the fall of 1953, Ellen's opportunity to go to New York finally arrived. Jack Cole signed to choreograph a new Broadway musical, *Carnival in Flanders*, and took Ellen with him. But before the show got far, Cole withdrew; so did Ellen.

Then an offer to do some modeling for a TV film being made in Paris took Ellen abroad. After her TV work ended, she stayed on —"just being a tourist"— for several months. She returned to Hollywood to work with Jack Cole on *Gentlemen Prefer Blondes*, then with Robert Sidney on *The Opposite Sex*, and with Valerie Bettis on *Athena.*

About this time, Ellen started to choreograph for TV. First, for a small local Los Angeles station, and then for the Peter Potter Show (format similar to the Hit Parade) where she staged two numbers per week and danced in them— a rugged schedule. Later she choreographed three musical shows for the usually dramatic General Electric Theatre.

In November, 1956, she made her long delayed Broadway debut in *The Bells Are Ringing*, where she shared the hit "Mu Cha Cha" number with such worthies as Peter Gennaro and Judy Holliday. During her seven months with this show, she also made frequent TV appearances, primarily on the Ed Sullivan and Steve Allen Shows.

Miss Ray heeded the call of summer stock when she was offered what she maintains is the most rewarding role she has thus far had—Gladys in *Pajama Game*, originally created by Carol Haney.

A portion of her time has been spent appearing in industrial shows; dancing, but mostly singing and "pushing the sponsor's product." But since each product has its own special problem, she has found them enjoyable and a big assist towards the ever-prevalent food bill. And it was during an industrial show in Detroit in the fall of 1958 that she met and soon married dancer Richard France.

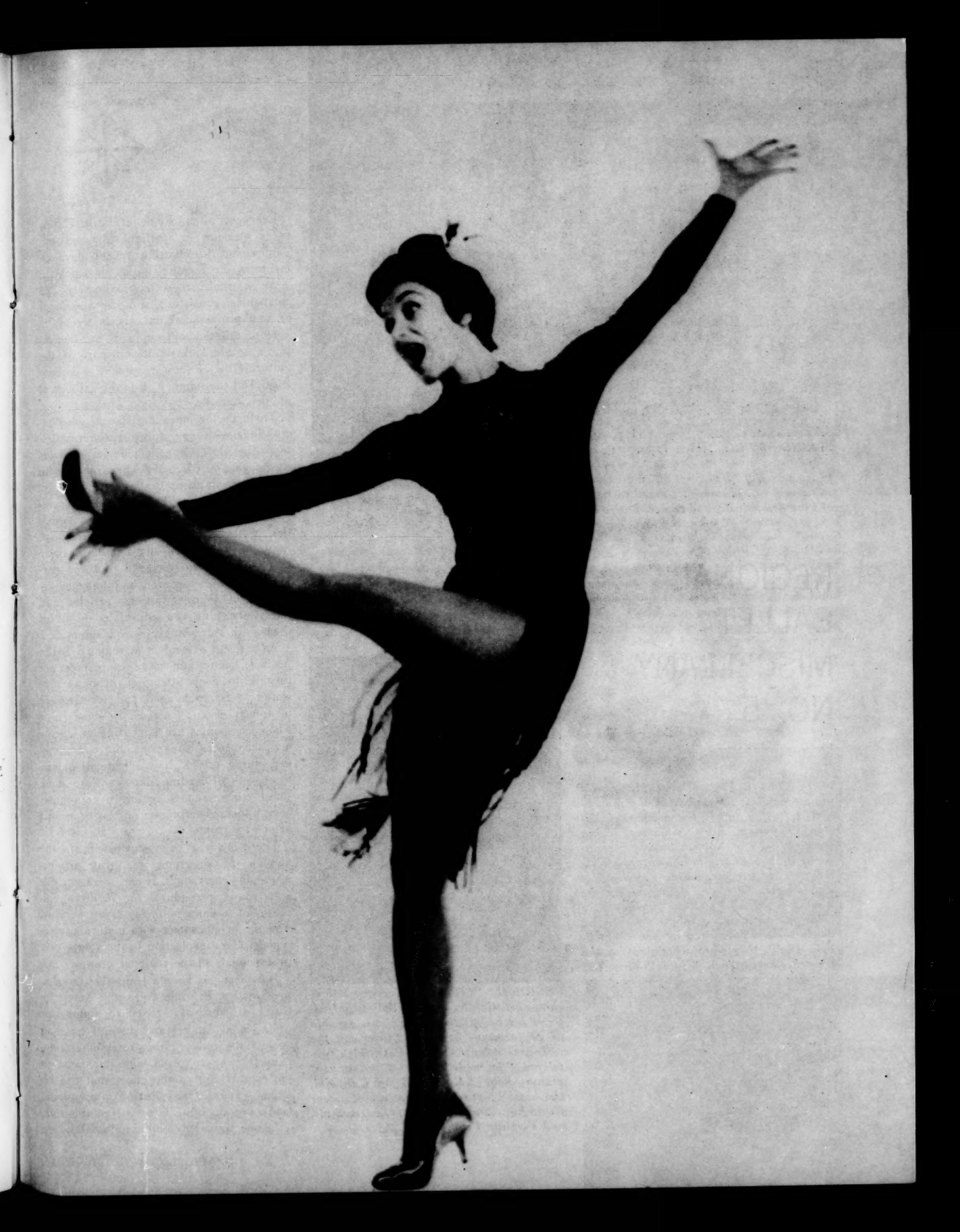
Early the following year, Ellen was back in California, assisting Gene Kelly with his forthcoming TV show, which was three months in preparation. Ellen choreographed the entire show (except for Kelly's solos). The happy results warranted the extensive work. That summer, 1959, Ellen choreographed and danced (with her husband) in a weekly change of program at the Starlight Theatre, Kansas City.

April, 1960, found Ellen again working with Gene Kelly. This time it was at the Paris Opera, where he was staging his *Pas de Dieux* (Dance of the Gods), a satirical jazz ballet. It won the Legion of Honor award for Mr. Kelly. Ellen recounts that working with the strictly ballet-trained opera dancers and teaching them to move in the jazz idiom was indeed a rare experience.

Home again in the U.S., there was more summer stock, an appearance with Buzz Miller on the Arthur Murray Show, and last October choreographing six numbers for an NBC-TV spectacular.

Then, a big step in a new direction —a Nov. 20 joint concert with Ronald Field at the 92nd Street Y's Kaufman Auditorium, noted showplace for aspirants in the field of concert dance.

Now settled in N.Y. (temporarily at least), Ellen has just one requirement for her next engagement, whether it be on Broadway (where she most wants to choreograph and to obtain a good dance role), TV, movies, or the concert stage. "It must be stimulating." That's not so difficult to come by, is it?



SPRING SWING: March is an active month for the Cornish Ballet, seen here in "La Patrie" by co. dir. Karen Irvin. The group, founded in 1956, has 5 March perfs. in its own city of Seattle, all under sponsorship of Seattle Jr. Programs. April finds the group in Yakima, then back to its own theatre at the 37-year-old Cornish School of Fine Arts, Music, and Dance. Entire repertoire is by Miss Irvin.

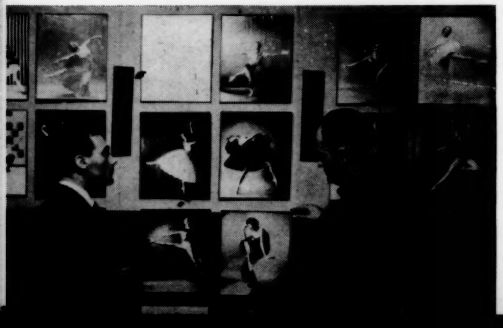
REGIONAL BALLET MISCELLANY NO. 5

BY DORIS HERING

***PERIPATETIC PIX:** Dance Magazine's unique exhibit, selected from the monthly Brief Biography photographs of Zachary Freyman, made its debut during the first week of Nov. in a display sponsored by the Charleston, West Va., Ballet. Co's artistic dir. Andre Van Damme watches stage dir. Pat Dawson hang the show. Jan. 9, the pictures journeyed to Winston-Salem, N.C., for the week-long dance festival sponsored by Arts Council. Feb. 18-19, they were scheduled for the Westchester Festival, White Plains, N.Y.*

Gasper-Ware

REGIONAL "FIRST": George Balanchine, artistic dir. of NYC Ballet, has offered his ballets to regional cos. capable of performing them. First to accept the offer was Atlanta Civic Ballet, which premiered "Serenade" in its 32nd annual season, Feb. 3-4. Staged by Una Kai, the work featured (l. to r.) Windsor Horneffer, Sara Winslett, Laura Sims, and Virginia Barnett.



REGIONAL BALLET—USA

A Monthly Feature

Every so often, Regional Ballet-U.S.A. takes pleasure in spotlighting new companies and in charting recent developments in the regional ballet movement.

As a whole, these approximately 125 companies, consisting of non-professional or semi-professional dancers between the ages of thirteen and eighteen, are becoming a stable and significant part of the cultural life of their respective communities. And the number of quality groups is on the increase.

Their performance outlets are also increasing, with one midwest organization reporting eleven engagements as a result of its sold-out January appearance with the major symphony orchestra of the city.

Local newspapers have been distressingly snobbish about covering ballet activities in their own communities. But one group in a southern city found this year that its February week-end of three performances was preceded and followed by a total of fourteen special articles and interviews, plus two editorials — all of them with refreshingly varied slants.

As a result of contact at regional ballet festivals, more and more companies are turning to each other for original new works to be exchanged and for dancers to appear as guest artists. In some cases whole companies are appearing as guests on each others' programs. Since September, three works have changed hands, three sets of leading dancers have done guest stints, and three entire companies have appeared as guests on the programs of nearby groups.

There has also been an upswing in the number of programs featuring professionals as guest stars. If not overused, this is a sound procedure, for it gives employment to dancers during layoff periods. And the brief contact with mature professionals offers inspiration to the young preprofessionals in the regional groups.

But there has been a temporary snag in the practice. In some areas, the American Guild of Musical Artists (a union for professional dancers and singers) has had complaints from certain professional companies (two are responsible for most of the complaints) to the effect that the regional groups, in featuring professional leads, are engaging in unfair competition.

In one way the complaint is valid. For

the regional groups do not pay their personnel, and the professional companies do. But from another point of view, the complaint is short-sighted. For the regional companies, with their great enthusiasm for dance, have been responsible in many areas for increasing the audiences — sometimes even of selling out houses — when the professional aggregations come to town.

Be that as it may, AGMA, after initially forbidding professionals to appear in one or two instances — and ultimately permitting them to do so — has finally emerged with a statement of policy. It appeared recently in *AGMAgazine* and said in part:

"After considering this problem most carefully, the Board of Governors of AGMA has ruled that AGMA members may not perform with Regional Ballet groups unless there is a Basic Agreement and individual contracts with the Company or special permission has been granted. The ruling does not apply to members when performing duties as teachers at such Regional Ballet group schools, nor where there are demonstration classes limited to the student body."

When AGMA grants waivers—as it has done recently for companies in Salt Lake City; Richmond, Virginia; Washington, D.C.; Tulsa, Oklahoma; Louisville; Chicago; and New Orleans — it requests that the group print the following statement in its program:

"This is not to be seen as a performance by professionals but rather as a performance of young dancers presently in training or study, led by professional artists. (Names of AGMA dancer-members) appear with permission of the American Guild of Musical Artists (AFL-CIO). Students from the following schools or private teachers appear in this program."

In other words, it is absolutely essential that regional ballet groups, after they have decided upon the artists they wish to hire, check with AGMA for permission. And at performance time, they should file a copy of their program with AGMA.

One healthy effect of this slight snag might be to prevent directors from staging repertoire above the level of their dancers, merely with the hope of relegating the most difficult roles to visiting professionals. And it may also encourage them to be realistic about their own dancer-resources and, with newspaper assistance, to convince the local public of the value of these resources.

Time will tell. And it will also tell about another hopeful trend that has met with temporary de-acceleration. It is the effort of New York's Ballet Society to form a national structure, with regional groups as members and with Ballet Society acting as a coordinating and service body.

The Thanksgiving week-end meeting in New York City (briefly reported upon in the January issue) was to be followed by a transcript of the proceedings sent to all who attended, plus a membership invitation outlining dues and benefits. These are still scheduled to go out — probably sometime this month.

In the meantime, Regional Ballet-U.S.A., inspired by the possibilities of dance in America organizing on a national level, has embarked upon a fairly detailed research into types of national organization in theatre, opera, and symphony orchestras. The results of this, with possible suggestions or patterns for the dance field, will appear in May.

The remaining spring and early summer months will be devoted to coverage of the first Westchester Dance Festival, the sixth annual Southeastern Regional Ballet Festival in Louisville, and the third annual Northeast Festival in Dayton, Ohio.

***IT CAN BE DONE:** Virtually every regional ballet co. has the same hue and cry — no male dancers! But Thomas Armour (center), director of the Miami Ballet, boasts ten stalwarts for his tenth anniversary season. L. to r. they are Ted Kivitt, Robert Pike, Bill Irby, Jack Johnson, David Thompson, Robert Jones, John Derrick, David Rogers, Bob Conine, and Jimmy Thompson. The full roster has enabled Armour to stage "Prince Igor" for his April season.*

END

Ailene Formby

***NEW BOARD:** Amarillo Civic Ballet, directed by Gene Galle, has acquired a board of trustees headed by (l. to r.) Dr. Frances Davis, Mrs. R. A. Loomis, Mr, C. Hancock, and Frances Morrow. Co's elevated status will be celebrated at Mar. 4 perf. starring Yvonne Chouteau and Miguel Terekhov, formerly of Ballet Russe de Monte Carlo.*

***NUMBER FOUR:** Houston, Texas, now has its fourth regional co. headed by teacher Emmamae Horn. Board of the new Allegro Ballet of Houston includes (standing, l. to r.) A. P. Schoenfield, Thomas D. Barber, Jesse H. Horn, H. A. Supple, Mr. and Mrs. David Haworth; seated, Mrs. John B. Humber, Mrs. Horn, and Mrs. Max J. Bernstein.*

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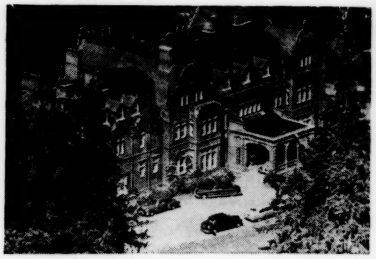
SUMMER SCHOOLS & CAMPS PART I

BY WILLIAM COMO

The new FOKINE BALLET CAMP, located at Lenox, Mass., in the heart of the Berkshires, boasts the most sumptuous setting ever to be modestly called a "camp"! Occupying the former 10-acre estate of J. P. Morgan, its mansion (pictured here) was built at a cost of



$1,000,000. It has seventeen fireplaces of vari-colored marbles from France and Italy, and panelling from a 1630 Italian castle. With separate studio buildings for dancing and art classes, it also has the largest swimming pool in the entire area.

The camp is under the personal supervision of Christine Fokine, who will head the ballet department. Ralph Linn, brother of Bambi Linn, Broadway dancer and choreographer, is listed, along with the equally popular Regis Powers, on the dance staff. Marina Svetlova will be a special guest teacher. Excursions to dance performances at nearby Jacob's Pillow will be among the many extras.

•

"RAMBLERNY," the New Hope Academy of the Arts, Inc., in Pa., directed by Florence Snyderman, offers a well-rounded program of training in all of the performing arts. The ballet school will be conducted by Suzanne Ames, former prima ballerina of the Metropolitan Opera Ballet. Voice lessons will be taught by Madame Lubow, who was for ten years an actress and teacher in West Germany.

Performances will be presented every Friday and Sunday evening in the beautifully designed studio playhouse, which seats 200 people. Drama and musical comedy classes and productions will be directed by Boris Marshalov, who has coached such prominent actors as Charlton Heston, Tony Randall, Lillian Gish and Anne Baxter, and by Wilbur Evans, who has appeared in musicals opposite Mary Martin, Julie Wilson and Shirley Booth. Also on the dance staff is Fiorella Manuel, a member of the R.A.D., for eight years a dancer with England's Royal Ballet.

The ROYAL WINNIPEG BALLET SUMMER SCHOOL, directed by Arnold Spohr, will hold its sessions June 26 through August 5. All classes will be conducted under the personal direction of Mr. Spohr, Gwynne Ashton, ballet mistress, and David Shields, who is the principal dancer of the Co. Ballet for the professional, advanced, intermediate and elementary student will be supplemented with classes in modern and jazz, to give the dancer a wider experience in keeping with the demands of today's ballet, TV, and musical comedy choreography.

•

The NATIONAL BALLET SCHOOL OF CANADA, directed by Celia Franca, schedules its special summer course for June 26 through August 5. Graded classes for beginners, intermediate and professionals and supervised accommodation for students 10 to 18 years old are offered. An intensive teachers' course is planned for June 19 through 24.

•

California's CARMEL BALLET SUMMER SCHOOL, directed by Olga Fricker, Dudley and Joanne Nix, is presenting special ballet and modern jazz courses from July 16 through August 12. Separate programs are scheduled for teachers and students. Final registration is June 1st.

•

Dr. Marie L. Carns, Director, Dept. of Physical Education for Women at the UNIVERSITY OF WISCONSIN, announces a summer session in dance, June 20-August 11. Courses are offered in beginning and intermediate technique, analysis and sequence in teaching dance to adults, accompaniment (percussion), composition, and rhythmic analysis.

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Margaret H'Doubler, Professor Emeritus and former Chairman of the Dance Division, will lecture July 10-14.

•

The 21st season of the Hanya Holm Summer School of the Dance, at COLORADO COLLEGE, runs June 19 through August 11. A few scholarships are available for full-time study in dance and related subjects. The school offers a special program in the creative arts, along with a complete schedule of academic subjects. Write Director Summer Session for more.

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The SOUTHERN VERMONT ART-CENTER, in Manchester, will again feature a special School of Ballet, directed by Marina Svetlova, during the month of August. The training program includes end-of-the-season performances in the Art Center's theatre, where students have the opportunity to appear in full-length classics and new ballets staged and choreographed by Mme Svetlova.

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The popular ALBERTINE SUMMER DANCE WORKSHOP, in Bar Harbor, Maine, is scheduled this year from July 3 through August 19. In addition to the high-quality ballet classes taught by Mme Felia Doubrovska, the Workshop also offers rare opportunities for the study of Hindu and Spanish dance.

(More on dance camps next month.)

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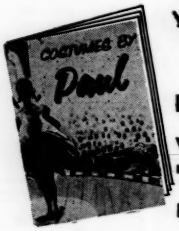

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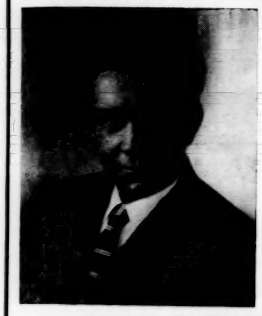

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GOOD OLD BROWSE *(Cont'd from p. 38)*

Ivor Guest's *The Romantic Ballet in England* and *The Ballet of the Second Empire*, and Cyril Beaumont's *The Ballet called "Giselle"* and *The Ballet called "Swan Lake,"* earn our gratitude by saving us from arduous research, and hold within their covers more information than we could easily contain in our heads.

I have technical manuals of the Cecchetti system (compiled by Cyril Beaumont), of Vaganova, of Nicolaeva Legat and of Lifar. *The Classic Ballet*, edited by Kirstein and Muriel Stuart, with simple illustrations of every step in the repertory by Carlus Dyer, collates most usefully the first three of these systems and is probably the best textbook of technique in the world. Lifar's *Traité de la Danse* proposes, in excess of the basic five positions of the feet, another two, which even I can stand in without falling over.

Lifar's biography of Diaghilev, in which he incorporated a mass of personal reminiscence, is probably the most comprehensive study to date of the great man's life and work, though it naturally has a very pro-Lifar bias. Haskell's earlier *Diaghileff: his artistic and private life*, done in collaboration with Diaghilev's friend Walter Nouvel. was once the best we had, but when a new edition was rushed out in 1955 because of the success of my Diaghilev exhibition, it was unforgivably not brought up to date. Grigoriev's *The Diaghilev Ballet* constitutes the priceless annals of the enterprise, though its very nature makes it too dry for general reading. Because of the log and records Grigoriev kept, we must accept it on the whole as gospel, but it is not infallibly accurate, and one mistake I brought to light was not corrected in the recent paperback edition. *Reminiscences of the Russian Ballet* is a thrilling tale of the first years, delightfully told by Alexandre Benois, who started the whole thing going. Boris Kochno's beautiful and expensive *Le Ballet* contains vivid descriptions of many works and a quantity of designs and photographs not reproduced elsewhere. Both W. A. Propert's *The Diaghilev Ballet 1921-1929* and Beaumont's *The Diaghilev Ballet in London* give impressions of ballets in performance. The latter also has descriptions of dancers of the Russian Ballet in private life. My own *In Search of Diaghilev* is a slight essay with a few facts in it and surprising pictures.

Romola Nijinska's *Nijinsky* (ghosted by Lincoln Kirstein, who must have swallowed the attractive lady's story whole) is

a romance, but an exciting one. Its exaggerations and distortions have often been exposed in print, yet nothing was corrected or changed in the recent paperback after nearly thirty years. Anatole Bourman's *The Tragedy of Nijinsky* is sensational and unreliable, but Françoise Reiss, in her recent *Nijinsky*, a compilation of earlier records, including interesting press-cuttings, relies on it. *The Diary of Vaslav Nijinsky* is a record not so much of events as of a state of mind.

Of books written by Diaghilev's dancers, the best are Tamara Karsavina's *Theatre Street* and Lydia Sokolova's *Dancing for Diaghilev*, edited by Richard Buckle, though I say it myself. The former, written in delicate, even precious, English, must enthrall anyone remotely connected with Russia or the ballet, and it is a blessing that the glorious dancer and mime who inspired Fokine to do his best work should also have the talent to tell her story. The memoirs of Sokolova, I think, give a wonderful picture of the joys and sorrows of a dancer's life in that golden age. In case anyone is interested, I used to dictate a chapter based on written and spoken material Sokolova had given me (incorporating many of her own words). Then, when I thought she had left a serious void, I would invent. These fictional passages seldom failed to jog her memory and provoke fuller reminiscences. Thus the work went through several versions (we cut 30,000 words).

Alice Nikitina's *Nikitina* is too pro-Nikitina not to be rather funny. But no doubt, like Anton Dolin's chatty *Divertissement*, it may be a valuable document for historians. There are bits about the Diaghilev Ballet in A. E. Twysden's *Alexandra Danilova* and Dolin's *Markova: her life and art*. In *The Three Graces*, Lifar gives an idea of how Olga Spessivtzeva danced. There are amusing scraps of recollections and comments in *Conversations with Igor Stravinsky*, by Igor Stravinsky and Robert Craft. Nicolas Nabokov's *Old Friends and New Music* has a most lively description of the creation of *Ode*.

That's something to be going on with. If you notice some serious voids in my bookshelf it's because my friends are all thieves. Anyway, I have had a good old browse.

Of books which fall into none of the above categories, Agnes de Mille's honest and exciting *Dance to the Piper* is one I greatly admire. Books I should like to see written are Lincoln Kirstein's autobiography, Denby on Robbins, Denby on Graham, and Denby on Balanchine. ●

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SURVEYS OF OUR TIME

History is being made in our time, too. Here are some books that trace developments that are going on today. You may find them more lively and more numerous than you had suspected.

Divoire, Fernand. POUR LA DANSE. Paris, Editions de la Danse, Saxe Editeur, 1935. 386p. illus. *A survey of the contemporary scene — balletic, modern and popular—with emphasis on the European continent. Photos include many now lesser-known figures who were influential in their time.*

Franks, Arthur H., ed. BALLET: A Decade of Endeavour. London, Burke, 1955. 223p. illus. *A survey of developments in Britain, France and the United States since the end of World War II. Chiefly British in emphasis, the book contains articles by the directors of the leading English ballet companies, a section on leading dancers, and essays on music and decor.*

Franks, Arthur H., TWENTIETH CENTURY BALLET. New York, Pitman, 1954. xii-228p illus. *Trends in modern ballet are illuminated by the author's discussion of the principal choreographers of the 20th century from Fokine to John Cranko, and his analysis of their works.*

Hall, Fernau. AN ANATOMY OF BALLET. London, Melrose, 1953. 470p. Illus. (American edition, New York, Wyn, 1954, has title "World Dance.") *Trends in ballet in the 20th century, with briefer exposition of earlier dance history. The important choreographers and their works are analyzed, and the interrelationship between ballet and other types of dance examined. The prominent ballet companies and their artistic policies are carefully evaluated.*

Koegler, Horst. BALLET INTERNATIONAL. Berlin, Rembrandt Verlag, 1960. 267p. illus. (part color.) *This handsome volume contains a survey of the contemporary theatrical scene. The emphasis is on ballet, but there are also interesting discussions of modern and ethnic dance by a distinguished German critic. Nearly half of the book is devoted to an excellent selection of beautiful photographs.*

Lloyd, Margaret. THE BORZOI OF MODERN DANCE. New York, Knopf, 1949. xxiii, 356, xxvi p. illus. *The only full-length history of the modern dance in America. Miss Lloyd, as a critic, had close contact with the world of dance for many years, and this work is the fruit of her experience. The style is informal, but there is an immense amount of information in these pages. The photographs are illustrative of the artists' styles, and there is a useful bibliography.*

Martin, John. WORLD BOOK OF MODERN BALLET. Cleveland, World Pub. Co., 1952. 191p. illus. (part color) *A history of ballet since the death of Diaghilev, told in a lively, cogent manner. Principal emphasis is on the dance in America, with briefer treatment of French and British developments.*

Michaut, Pierre. LE BALLET CONTEMPORAIN, 1929-1950. Paris, Librairie Plon, 1950. 385p. illus. *Repertory and dancers as seen in Paris, with critical commentary.*

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FRANCE

Guest, Ivor. THE BALLET OF THE SECOND EMPIRE, 1858-1870. London, Black, 1953. xii, 148p. illus. THE BALLET OF THE SECOND EMPIRE, 1847-1858. London, Black, 1955. viii, 133p. illus. *Fascinating chronicles of the ballet in France in the period following the Romantic era. Long-forgotten ballets are reconstructed through quotations and allusions from contemporary sources, and the personalities of the day live once again in these pages. Includes splendid selections of photographs, lists of contemporary ballets produced at the Paris Opéra, summaries of dance activities at other theatres, bibliographies.*

Kochno, Boris, with Maria Luz. LE BALLET. Paris, Hachette, 1954. 379p. illus. (part color) *One of the most luxuriously beautiful ballet books ever published. Lavishly illustrated with prints and photographs in a format as glamorous as its subject. The history extends from the "Ballet Comique" to the present. Ability to read the French text is unimportant. The pictures tell the story—exquisitely.*

Lobet, Marcel. LE BALLET FRANCAIS D'AUJOURD'HUI: de Lifar à Béjart. Paris, Librairie Théâtrale, 1959. 226p. illus. *A survey of trends in modern French ballet, examining both the Paris Opéra and the "avant garde" choreographers.*

GREAT BRITAIN

Barnes, Clive. BALLET IN BRITAIN SINCE THE WAR. London, Watts, 1953. 92p. *Presents a summary of dance events in London in the post-World War II period, with critical commentary.*

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Guest, Ivor. "THE ALHAMBRA BALLET," Dance Perspectives 4 (autumn, 1959). 72p. illus. *A history of dance productions at the London music hall from 1864 to 1936. The theatre, which put on vaudeville acts, grand spectacles, and some excellent classical ballet, provides material for a colorful, fast-moving*

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Morley, Iris. SOVIET BALLET. London, Collins, 1946. 71 p. illus. *Early, enthusiastic account by U.S. correspondent in U.S.S.R. during World War II.*

Pleshcheev, Aleksandr A. NASH BALLET (1673-1899). St. Petersburg, 1899. 467p. illus. *A comprehensive history of the development of ballet in Russia. Against the unfamiliar language of the text stand photographs of dancers and ballets that have become familiar legends to American readers. A fascinating glimpse of the glamour of the Imperial Ballet.*

THE SOVIET BALLET. By Juri Slonimsky and others. New York, Philosophical Library, 1947. xii, 285p. illus. *Leading Russian critics write on various aspects of the dance in the Soviet Union, with the principal dancers of the day the subjects of several essays. Strongly propagandistic in tone.*

SWEDEN

Idestam-Almquist, Bengt. SVENSK BALLET (with English text, "The Ballet in Sweden"). Uppsala, Orbis, 1951, 106p. illus. *Tantalizingly brief, this work affords a glimpse of the flourishing dance activity in Sweden.*

UNITED STATES

Amberg, George. BALLET IN AMERICA; the emergence of an American art. New York, Duell, Sloan and Pearce, 1949. xx, 244p. illus. *The author sketches the early history of ballet in America, but his principal interests lie in the modern developments of choreography, the rise to prominence of American dancers, and the emergence of the ballet as an integral part of American life.*

Barzel, Ann. "EUROPEAN DANCE TEACHERS IN THE UNITED STATES," Dance Index (April-June, 1944). p. 56-100. illus. *This monograph discusses early teachers from France and England, 19th-century Italian, and 20th-century Russian masters. Sources of dance in a melting-pot nation.*

Hering, Doris, ed. TWENTY-FIVE YEARS OF AMERICAN DANCE. New York, Dance Magazine, 1951. 228p. illus. *A collection of articles from Dance Magazine, and some specially written, surveying the American scene, with sections on ballet, modern dance, musical comedy, films and television. A lively report, full of information, nostalgic, provocative.*

Magriel, Paul, ed. CHRONICLES OF THE AMERICAN DANCE. New York, Holt, 1948. xii, 268p. illus. *A collection of essays from Dance Index that tell—in tantalizing fragments—the high points of dance history in the United States. The Shakers, early minstrelsey, ballroom dancing, the ballet, and the modern dance. These articles represent pioneer scholarship in America. Authoritative and entertaining, they should make every American dancer proud of his heritage.*

Marks, Joseph E. III. AMERICA LEARNS TO DANCE. New York, Exposition Press, 1957. 133p. *A history of the teaching of nontheatrical dancing in America from the Pilgrims to 1900. A most revealing study of puritan*

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Martin, John. AMERICA DANCING. New York, Dodge, 1936. vi, 320p. illus. *Written "at the threshold of a new epoch," the book describes the development of the modern dance with perception and enthusiasm.*

Maynard, Olga. AMERICAN BALLET. Philadelphia, Macrea Smith, 1959. 353p. illus. *After a brief historical introduction, Miss Maynard concentrates on the contemporary scene, with a personal approach the reader will find either stimulating or infuriating, depending on his degree of agreement with the author. Lively, but marred by numerous inaccuracies.*

Shawn, Ted. THIRTY-THREE YEARS OF AMERICAN DANCE (1927-1959) and THE AMERICAN BALLET. 1959. 39, xii, 136p. illus. *The illustrious dancer prefaces a reissue of his book "The American Ballet," first published in 1926, and presented here with a short chronology of developments in dance in the U.S. during the last 3 decades. Emphasis is on the author's own contributions and opinions.*

Terry, Walter. THE DANCE IN AMERICA. New York, Harper, 1956. 248p. illus. *A readable account of developments since 1900. Considers the field broadly, including ballet, modern dance, musical comedies, films, education.*

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AMERICAN BALLET THEATRE

Cohen, Selma Jeanne, and A. J. Pischl. "THE AMERICAN BALLET THEATRE: 1940-1960," Dance Perspectives 6 (spring, 1960). 124p. illus. *A chronology of all ballets produced by the company, with excerpts from reviews. The nature of the repertory and of the public response to it provide a picture of contemporary tastes and creative activity.*

BALLET RAMBERT

Bradley, Lionel. SIXTEEN YEARS OF BALLET RAMBERT. Decorations by Hugh Stevenson. London, Hinrichsen, 1946. 84p. illus. *A history of a company which has helped many English dancers and choreographers to receive the professional experience necessary for full artistic development. Comments on the dancers and productions of the company during the period 1930-1946.*

BALLETS SUEDOIS

LES BALLETS SUEDOIS. Paris, Editions du Trianon, 1931. 196p. illus. *A history with critical comment by a group of authors concerning the unique, experimental company headed by Jean Borlin from 1920 to 1924. Special chapters on composers and designers, and beautiful color plates.*

BOLSHOI BALLET

THE BOLSHOI BALLET STORY. New York, Heller & Heller, 1959. 128p. illus. *Essays by Y.*

Bocharnikova and M. Gabovich on the Bolshoi School, by Galina Ulanova on "the making of a ballerina," and by Yuri Slonimsky on the history of the company. Inside information on a fabulous institution.

BOROVANSKY BALLET

Macgeorge, Norman. BOROVANSKY BALLET IN AUSTRALIA AND NEW ZEALAND. Melbourne, F. W. Cheshire, 1946. 99p. illus. *A photographic record of the dancers and repertory of one of Australia's first professional ballet companies.*

DIAGHILEV'S BALLETS RUSSES

Grigoriev, Serge Leonidovich. THE DIAGHILEV BALLET, 1909-1929. Translated and edited by Vera Bowen. London, Constable, 1953. x, 289p. illus. *The astonishing history of the fabulous company that changed the course of ballet in the West, by the former regisseur of the Diaghilev Ballet. In addition to the fascinating details about the productions of the company and observations about the artist, the author presents a masterly portrayal of the presiding genius of the enterprise, Serge Diaghilev.*

Propert, Walter Archibald. THE RUSSIAN BALLET IN WESTERN EUROPE, 1909-1920. London, John Lane, 1921. 131p. illus. THE RUSSIAN BALLET, 1921-1929. New York, Greenberg, 1932. 103p. illus. *A history of the company through essays on its designers and choreographers (in the first volume) and through season summaries (in the second). The former has beautiful plates of decor and costumes made from original drawings; the latter has photographs of scenes from the ballets. Contain lists of productions.*

FESTIVAL BALLET

Davis, Mike. MIKE DAVIS LOOKS AT LONDON'S FESTIVAL BALLET. Photographs by Mike Davis; edited by A. George Hall. London, 1957. unpaged. illus. *A photographic panorama of this handsome company.*

Fisher, Hugh, ed. FESTIVAL BALLET. (Dancers of Today, No. 4) London, A. & C. Black, 1953. 32p. illus. *Chiefly photographs of the artists, with commentary on the ballets.*

BALLET DER LAGE LANDEN

Sinclair, Janet. BALLET DER LAGE LANDEN. Haarlem, Vitgaeverij J. H. Gottmer, 1956. 150p. illus. *A history of the Dutch company from its founding in 1947.*

NEW YORK CITY BALLET

Chujoy, Anatole. THE NEW YORK CITY BALLET. New York, Knopf, 1953. xiii, 382, xv p. illus. *A carefully documented study of one of America's finest companies, from its inception with the establishment of the School of American Ballet in 1934 through the European tour of the troupe in 1952.*

ROYAL BALLET (SADLER'S WELLS)

Clarke, Mary. THE SADLER'S WELLS BALLET; a history and an interpretation. London, A. & C. Black, 1955. xv-336p. illus. *A serious, carefully documented history, informal in style, it nevertheless provides a fine basis for appreciation of the achievements of Britain's national ballet. Includes a bibliography.*

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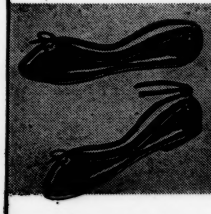

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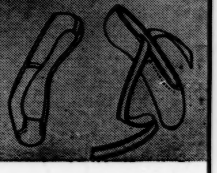

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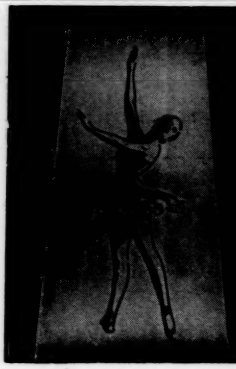

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Haskell, Arnold L., ed. GALA PERFORMANCE. Edited by Arnold Haskell, Mark Bonham Carter and Michael Wood. London, Collins, 1955. 248p. illus. (part color) *A handsome volume of tribute to the Royal Ballet. Writers, artists, photographers all contributed their services gratis so that the royalties from the book go to the Royal Ballet School.*

Streatfield, Noel. THE ROYAL BALLET SCHOOL. With photographs of the School specially taken by Gabor Denes. London, Collins, 1959. *This little volume is valuable not only for the description of the Royal Ballet School and the events leading up to its formation, but for its brief survey of the schools of other countries—Italy, France and Russia.*

ROYAL DANISH BALLET

Kragh-Jacobsen, Svend, and Torben Krogh. DEN KONGELIGE DANSKE BALLET. Copenhagen, Selskabet til udgevelse of kulturs krifter, 1952. 517p. illus. (part color) *A comprehensive history of the Royal Danish Ballet from its 18th-century beginnings. Beautifully illustrated with prints and photographs of dancers and scenes from the picturesque, Romantic ballets in the repertory of this exciting company, which has preserved so much of its distinguished tradition.*

Kragh-Jacobsen, Svend. THE ROYAL DANISH BALLET; an old tradition and a living present. Copenhagen, Det Danske Selskab; London, A. & C. Black, 1955. 89p. illus. *A short but interesting history of this splendid company, with chief emphasis on the contributions of Galeotti and Bournonville to the evolution of the Danish style.*

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Ducharte, Pierre-Louis. LA COMMEDIA DELL' ARTE ET SES ENFANTS. Paris, Editions d'art et Industrie, 1955. 292p. illus. (part color) *A comprehensive history of this fascinating form of theatre, which flourished from the 16th to the 18th century, combining improvised dialogue, pantomime and dance. Includes descriptions of theatres, acting companies, and characters in plays. Beautifully illustrated from contemporary prints, objects d'art, etc.*

Hugounet, Paul. MIMES ET PIERROTS. Paris, Librairie Fischbacher, 1889, 262p. *A history of pantomime, beginning with the Greeks. Very detailed material on the art in 17-century France.*

Nicoll, Allardyce. MASKS, MIMES AND MIRACLES. New York, Harcourt Brace, 1931. 408p. illus. *The fabulous history of popular theatre from the Greek mimes to the Italian Commedia dell'Arte. In marvelous detail the au-*

thor traces the continuity of the comic tradition with its ever-present clowns, country bumpkins, swaggering braggarts and ingenue lovers. An entrancing story profusely illustrated.

Winter, Hannah M. "THEATRE OF MARVELS," Dance Index (Jan.-Feb., 1948). p. 6-39. illus. *The fantastic world of rope-dancers, gymnasts, acrobats and equestrians — viewed in this monograph in relation to the not-too-distant world of ballet. The magical effects are vividly portrayed in 18th and 19-century prints.*

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Chujoy, Anatole, ed. THE DANCE ENCYCLOPEDIA. New York, Barnes, 1949. xvi, 546p. *Basic for general reference. Emphasizes Western theatrical dance. Contains biographical sketches, short definitions and explanations, as well as longer articles by such writers as Edwin Denby, Walter Terry and George Amberg. Includes a bibliography of books in English, and a discography of dance music.*

DICTIONARY OF MODERN BALLET. Francis Gadan and Robert Maillard, eds. Selma Jeanne Cohen, American ed. New York, Tudor, 1959. 360p. illus. (part color) *Originally produced in France, and emphasizing French ballet, this book also appears in British and German editions. With 17 contributors, its articles are very uneven in quality. But the illustrations, especially the color reproductions of decor and costume designs, provide a beautiful pictorial survey of 20th-century ballet.*

ENCYCLOPEDIA DELLA SPETTACOLO. Roma, Casa Editrice la Maschere, 1954—*These magnificent volumes (7 of a projected 10 have been published to date) deal with all forms of theatre, but the dance coverage is exceptional. Detailed biographies, histories of companies and dance activities in major cities throughout the world, descriptions of dance forms, and definitions of technical terms are included. A bibliography accompanies each article. The texts are impeccable, the illustrations numerous and beautiful.*

Wilson, George B. L. A DICTIONARY OF BALLET. Harmondsworth, Penguin Books, 1957. 283p. *A small paperback with a large amount of information. The entries are brief but accurate, covering technical terms, ballets, dancers, companies and choreographers from the 16th century to the present.*

Also valuable to the dance reader are two companion volumes in the Penguin Reference Book series: A DICTIONARY OF ART AND ARTISTS, by Peter and Linda Murray, and A DICTIONARY OF MUSIC, by Arthur Jacobs. These contain much information on ballet composers and designers.

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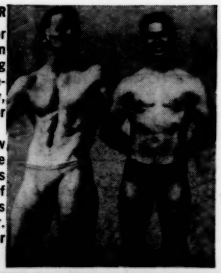

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STEVENS *(Cont'd from page 17)*

seventy-piece orchestra in York, Pa., partnering Phyllis Lear. (Miss Lear, now in the *Once Upon a Mattress* road company, has worked as assistant choreo. to Mr. Stevens on most of his summer stock jobs.) Satisfactory in other terms were also his TV appearances on "quite a few of the Pat Boone shows last season," the Milton Berle, Martha Ray and Dave King shows, and a period as dancer with a unit headed by Mata and Hari when the team toured with six dancers on the college-university circuit four years ago.

Though Larry now supports himself entirely by dancing and choreography, he looks back on other days when, taking ballet in the mornings and attending college in the afternoons, he taught ballroom dance at Fred Astaire studios in the evenings ("I picked up ballroom dancing"), to pay the rent. "Fortunately, I have marvelous parents, and although they had dreamt of me as the great writer, they wanted me to be happy and wouldn't fight me in any way."

In advising young dancers, as he himself progresses, Larry says he considers two things as "most important" in a dancer at auditions: a musical ear ("doing the steps clearly and cleanly in time") and a strong balletic background. Reiterating that "jazz is a feeling," he says: "It's easier in summer stock to make a ballet dancer look good doing jazz than vice versa." Very important in his view is also the dancer's temperament, especially for stock work. Many times on the summer run, he points out, things may go wrong, costumes don't fit, etc., and the dancer who "rants and raves" is a liability. On the other hand, if "you have the kind of kids that nothing can stop, you can take a mediocre show and make it sing." For this reason, the choreo. frowns on the dancer who "knits or reads" at rehearsals, when he feels watching others work or practising could be more rewarding. Mr. Stevens points out that in the summer theatre especially, every moment of time must be utilized, and that he usually tries to work out a schedule ahead to call only the people he needs and "use them economically," so he feels they should have no time to "sit around."

Although Chicago auditions have been held for the Chicago Melody Top, Mr. Stevens plans others in New York this spring. He is also forming a concert group for which "boys are the big problem." Those interested in being seen should mail credits to 412 West 46th St., or call mornings JU 2-6029. *END*

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DANILOVA *(Cont'd from page 41)*

Doubleday will publish next year.

No longer active as a performing prima ballerina, she is still dazzling on stage. Her current lectures at women's clubs, dance conferences, universities and colleges draw the same kind of ecstatic response as did her dancing — and audiences even get a glimpse of that, since she not only speaks of her fabulous life in dance, but also illustrates with examples from her own famed interpretations of the Swan Queen, the Glove Seller in *Gaité Parisienne,* or Swanilda in *Coppelia.*

When possible she also teaches ballet in a New York studio. Her views on the subject of teaching are hardly tepid. "One would not expect to study reading for ten years and not be able to read, yet too often I meet students who have studied dance for ten years who cannot dance . . . Granted a pupil has talent and diligence, a real dance teacher should be able to create a dancer."

A rest period for Danilova consists of going to her modest country home in New Jersey, where she cooks elaborate Russian dishes for her friends. But not for long. She is soon back in the thick of teaching, lecturing, choreographing, and explaining, with passion, for the benefit of Dance Magazine readers: "The ballerina has no choice. She must be beautiful. She must always become more beautiful. Her task is only that she must discover what it is in herself, in her whole self, not just her face or her body, that makes her so." *END*

IN THE NEWS

Roma Pryma makes her U.S. concert debut Mar. 26 in Town Hall with a solo program called "Dances and Characters of the Ukraine." Recently a ballerina with the Winnipeg Ballet, she has performed in Europe and the Near East.

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dancer and he had a proficient group. But he chose droning music that went on and on, and his vocabulary is too limited to sustain interest for very long. Since neither *But what of the Tiger* or *The Umbre Marshes* had any perceivable form, they seemed endless.

Nino Banome had a plot on which to anchor *The Letter*, but he got so flowery and melodramatic about it that the foundation was of little assistance. His *Concerto for Six* had some pleasant touches of romantic comedy and some neatly contrived lifts. But the Ravel music merited more brilliance, subtlety, and coherence.

Soloists Hlenka Devon and Ron Sequoio danced as well as could be expected. Mr. Banome himself has a more than serviceable technique, but no conception of how to use it. No phrasing, no flow.

Mr. Nicks nearly saved the day with his *Brasiliana*. Full of contagious rhythms, colorful costumes, and dancers with sinuous, sensuous bodies, it finally brought the theatre to life. But the piece went on too long because, again, it lacked structural design. *S.J.C.*

Sophia Delza in Chinese action-dances
Town Hall
January 20, 1961

Costumes of satin brocade and embroidered silk . . . a colorful array of characters, including a general, a valet, a Buddhist nun, a courier, and a gymnast . . . and finally, three affable Chinese gentlemen who played serene solos on a bamboo flute, a two-stringed violin, and a zither-like instrument. All of these elements were engaging. And yet they failed to impart magic to Sophia Delza's program of action-dances from the classical Chinese theatre.

One of the problems was that of format. As soon as one alternates dance with verbal commentary, especially when the commentary enlarges upon the printed program notes, the performance loses theatrical tension. But a more fundamental problem was that of Miss Delza's approach to her dances. While they were delineated with graciousness and intelligence, they seemed to be concerned with form but not sufficiently with dynamics. There was a rhythmic intransigence not characteristic of Oriental dance, and a certain blandness that came, perhaps, from the fact that Miss Delza performed mostly male dances—and the art of travesty takes a lifetime to acquire, while Miss Delza's contact with Chinese dance was, unless we are mistaken, of three years' duration. *D.H.*

Joyce Trisler and Company, with John Wilson and James Truitte
92nd Street 'Y"
January 21, 1961

It is engrossing to watch a dance come to flower. Two years ago, Joyce Trisler premiered a solo called *Journey*. From its delicate, reaching patterns there seemed to rise a credo, a statement of willingness to submit to that precarious and lone state called artistic awareness.

Last year, in an ironic, but equally poetic, group work called *Theatre Piece*, she seemed to enlarge upon the underlying mood of *Journey*, offering a view both detached and involved of people caught on a tightrope of inanity and lostness. The statement was penetrating but somewhat inconclusive.

This year, Miss Trisler found the ultimate shape. *Theatre Piece*, with its cleverly combined non-sequitur utterances and its air of bewilderment in the face of frustration, now concludes in the tranquility of *Journey*. And all is right, for the futility resolves into a perspective, like a door opening onto the misty but hopeful sunlight of early morning.

In view of these earlier accomplishments, one expected more of Miss Trisler's new *Dance for Percussion*. It was an affable work but made no special statement. In place of true spontaneity, it substituted competent construction and animation.

John Wilson, one of the few contemporary choreographers with a flair for kinetic humor, created and performed a new solo sequence called *The Seasons*. (He also composed the apt and atmospheric score). It did not reach the level of his prior *Domestic Suite*, for it lacked the simplicity, the reliance upon movement nuance, of the earlier work. Most effective of its four sections *(Sea Hunt, Into Each Life, Sun Valley Serenade,* and *Cuckoo)* was *Sun Valley Serenade* with its bemufflered and bemused skater struggling along as the swift ones whizzed by.

James Truitte also shared in the program with a repeat of the solo *Bagatelle*, which he created last year for Miss Trisler; and as an impressive member of the dance company. *D.H.*

Henry Street Playhouse Dance Co. in Two New Dance Theatre Pieces
Henry Street Playhouse
January 27, 1961

If one had not known beforehand that these new works, *Stratus* and *Nimbus*, were by Alwin Nikolais, there might have been a temptation to think they were by a competent imitator. The familiar forms

(Cont'd on page 68)

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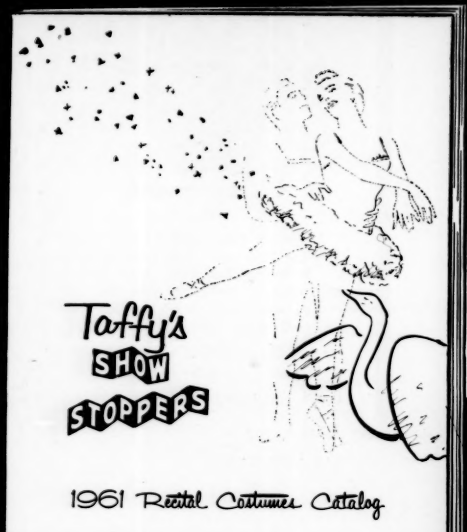

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BY EVELYN LE MONE

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For instance, recent releases by HOCTOR RECORDS should be an inspiration to any ballet teacher.They consist of four 12", 33⅓ rpm LP records of extremely good selections for a well-rounded class, supervised by two of our outstanding ballet teachers — Olga Ziceva on the West Coast, and Igor Schwezoff in New York.

The first of the two Ziceva-supervised records (both titled "Music For Ballet"), HLP-3037, is an excellent recording for barre and center exercises played by Robert Shultz, noted accompanist who has also been guest soloist with many well-known symphony orchestras. Side I consists of seven bands, with repeats for each barre exercise — including plié, tendu, rond de jambe, frappé, développé, relevé and grand battement. Side II is composed of eight bands for center work, and is usable for port de bras, adagio, allegros and enchainements.

HLP 3038, also with piano music by Shultz, gives the teacher a wealth of material in various rhythms for combinations. Side I includes two adagios, four

waltzes in various tempi, a mazurka, a polonaise and a march. Side II has two very gay polkas, a stately gavotte and four other bands suitable for grands jetés, turns and short variations.

The two records supervised by Igor Schwezoff, titled "Classical Music For Ballet," have as accompaniment Helio de Soto, young concert pianist and musical director now employed at the Ballet Theatre School. Selections are ideal and well presented. There are variations on familiar themes, as well as innovations.

HLP 3034 is designed for beginning and intermediate classes. Side I is for basic barre exercises. Side II is for center work, with suitable music for port de bras, adagio (the third and fourth bands are particularly good for teaching pas de basque and temps lié), and allegro steps and combinations.

HLP 3035 is for a more advanced class. Side I has eight bands of music for barre, in excellent tempi. Side II is recorded with two bands for port de bras and adagio; the remainder comprises brilliant selections for allegro and technical combinations.

All four records have been most enthusiastically received by many outstanding ballet schools, and understandably.

•

Buster Cooper, another well-known dancer and choreographer, has devoted a great deal of time to supervising the releases for CHOREO RECORDS. We have just received three new 45 rpms from this company. They offer a variety of material, particularly for teachers who operate a diversified school.

"Coffee House Jazz," Choreo 115a, perfectly named, has an appealing rhythm for an intermediate jazz or tap number, and can also be used very well for teaching jazz exercises and combinations. On the other side, 115b, there is "Easy Shoes," just what the name implies — a comfortable rhythm for any level of tap or jazz routine.

"Going to the Circus," 116a & b, is a delightful theme with a lilting rhythm that any child will love. Side A has a vocal; side B is instrumental. Dance notes by Mary Alpha Johnson are available to go with this release.

"The Birthday Party," 117a & b, is primarily for the little tots who are attempting their first steps in ballet. There are charming lyrics on side A, instrumental version on side B. *END*

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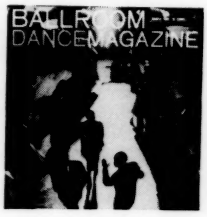

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TEXAN DEBUT: Jerry Bywaters, Juilliard graduate and Fulbright Fellow, gave her 1st solo concert Feb. 5 in Dallas at the Frank Lloyd Wright Theatre Center, where she also teaches.

REVIEWS *(Cont'd from page 65)*

were there — dancers and objects mingled in a sea of sensate light and gently booming echoes of electronic sound.

It was all there, and yet one had a vague sense of disquiet. The reason came into focus during the program's concluding section, which repeated three excerpts from an earlier work, *Kaleidoscope*. Here the stage quickened with a flow of positive energy. Here the ingenious props — discs attached to dancers' feet, a pole balanced on two dancers' insteps, a procession of mischievous skirts — were one with the intrepid dance shapes.

In *Stratus*, the props were equally ingenious. But in only three of the eight sections did their use remain in line with the kinesthetic values. These were a duet for Murray Louis and Albert Reid in which the dancers, clad in yellow leotards, stepped swiftly in almost Oriental fashion, with stiff wing-forms fanning out from their knees. A similar alertness permeated a duet for Mr. Louis and Gladys Bailin in which the couple, one in red, the other in purple, both with tremulous mushrooms sprinkled over their costumes, shifted about in perfect attunement. Also arresting was a section in which a huge white amorph loomed over a nucleus of scurrying dancers, making them resemble airplanes conquering a towering cloud.

Nimbus consisted of a sequence of variations about a set of translucent geometric forms, subtly lighted, and with the dancers slipping in and out behind them, transporting them, standing in silhouette behind them. There was more virtuosity than spontaneity. Here, as in *Stratus*, Mr. Nikolais seemed to have disarranged the tenuous balance between his dancers and the fanciful appendages he bestows upon them.

D.H.

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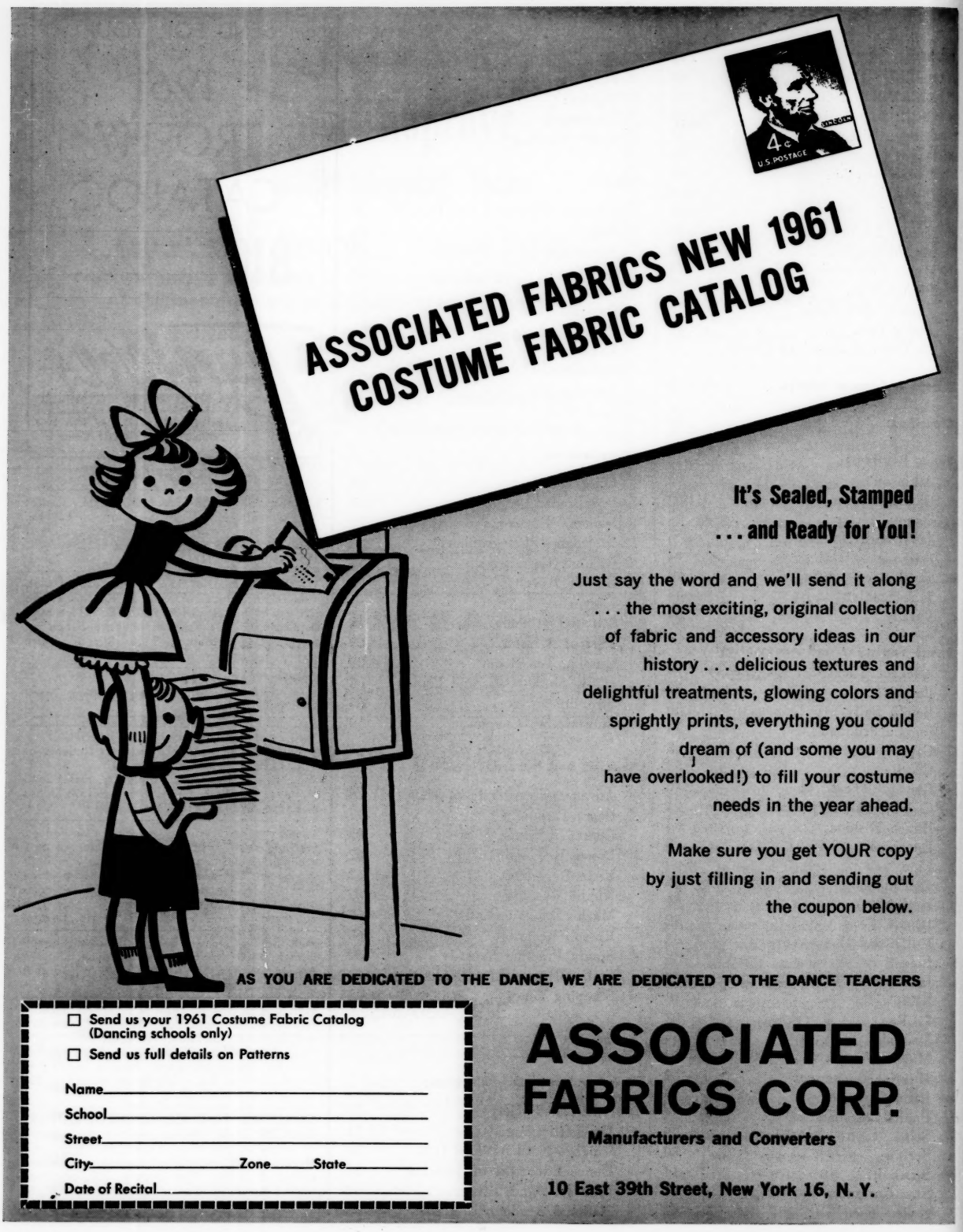

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(Cont'd from page 6)

boys' variation. The dancers more than repaid the confidence in their ability.

The other and more intriguing premiere, "Points on Jazz," was a fizzzle. The Dave Brubeck score does not invite dance, and choreographer **Dania Krupska** floundered along with no perceptible plan. She seemed to grasp at any step or pose that came to mind, with no all-over movement style. She gave the 3 leads a great deal to do and, being excellent dancers, Scott Douglas, **Elizabeth Carroll & Sallie Wilson** gave the audience a remarkable display of complex dancing. The corps bounced in and out of the proceedings directed by rhythm if not by reason.

The **Chabukiani** staging for Act II of "Giselle" has heightened the supernatural quality of the Willis. Toni Lander as their Queen was the unfeeling leader of completely de-humanized spirits. It is all logical and effective. Miss Lander also danced "Swan Lake," giving it gentle elegance. And her 6th Wife in "Bluebeard" was robustly humorous. **Eric Braun** had a great ovation when he danced a spirited guest perf. in "Graduation Ball." If Miss Tallchief could not dance all her scheduled roles, as a Chicagoan she was able to act the role of hostess to her new co. She gave her co-workers a supper party in the Chicago Yacht Club after the final perf.

Nat'l Ballet of Canada, appearing in Milwaukee Jan. 20, showed enormous growth. **Judi Colpman** was a sparkling Swanhilda, and **Lois Smith** was everything one expects of a ballerina in "Princess Aurora" . . . The popular **Mattison Trio — Guy Tanno, Dorothy Mathews, Dean Diggins** — followed the successful **June Taylor Dancers** in the Edgewater Beach's Polynesian Room. The 3 **D'Honeau Sisters** were featured with the Taylor troupe.

ANN BARZEL

HOLLYWOOD AND LAS VEGAS

Tom Hansen completed choreographing "Hello World," a Janet Blair TV spec to be aired June 4. Hansen, with **Lee Irwin** as asst., used dancers **Claire Gunderman, Larri Thomas, Joyce Horn, Sandi Bonner, Judy Bradshaw, Ian Bruce, Norman Edwards, Jack Dodd, Buddy Bryan, Bob Thompson, Bert May.** Hansen has 2 more NBC specs to choreograph in Mar. . . . At Paramount, Jerry Lewis has signed **Kay Tap Scott, Gretchen Houser, Patti Thomas, Fran Bellini, Hope Holiday, Beverly Wills, Gloria Jean** for a dance sequence in "Lady's Man," to be staged by **Bobby Van . . . Jack Bunch,** assisted by **Don Crawford,** has completed taping musical of Jimmy McHugh's life, "Sunny Side of the Street." Spec stars Shirley Jones, Bobby Van, Connie Francis & Vic Damone and features dancers **Bea Busch, Mary Menzies, Deon Robb, Helen Silver, Jimmie Huntley, Guy Chandler, Don Crawford.** Bunch & Crawford stage prod. no's for charity "Footlighter's Ball" at Beverly Hilton. Bunch's "High Button Shoes" goes into prod. in April.

Ernie Flatt, assisted by **George Foster,** choreographing 2 Garry Moore TV shows on West Coast with his regular dancers **George Reeder, Ruth Lawrence & Drusilla Davis,** and Hollywood's **Marc Wilder, Howard Krieger, Sandi Bonner, Norman Edwards . . . Tom Mahoney** and asst. **Bob Turk** outlining big dance no's for Disney's "Babes in Toyland." Numerous dancers join the film in April . . . **Alex Romero** stages several big dance no's for "Four Horsemen of the Apocalypse" at MGM . . . **Hermes Pan** choreographs "Flower Drum Song" at Universal-Int'l, with **Gino Malerba & Becky Varno** assisting . . . **Jack Regas** used **Howard Parker, Ron Dexter, Bob Street & Buddy Bryan** on a recent Dinah Shore show.

Eleanor Powell in rehearsal with 4 boys for her Las Vegas opening . . . **Jack Baker** with asst. **Jolene Lontere** completed staging musical no's for guests on Bob Hope's TV shows . . . **Fred Curt, Mickie Barton, Larri Thomas, Bob Thompson, Currie Pederson, Bea Busch, Sandi Bonner, Bert May** have started on Warner's "Music Man," with choreography by **Onna White,** assisted by **Tom Panko . . . Norman Borine** organizing a religious dance group . . . **Juliet Prowse** co-stars again with Elvis Presley in a Paramount film to be made in Hawaii . . . **Wilson Morelli** to choreograph for LA Grand Opera Co. . . . **Roy Loomis** choreographs "Snow White and the 7 Dwarfs" for Children's Cameo Theatre, with **Jonathan Coffin, Richard Holland, Risa Sorel, Robert Thornton . . . Miriam Nelson** staging a new act for Gordon & Sheila MacRae.

LAS VEGAS

Nick Castle directed and staged Dinah Shore's act at Desert Inn, with **Earl Brown, Tom Allison, Frank Howren, Joe Pryor, Ron Dexter, Dave O'Hearn.** Prod. no's framing show by **Donn Arden,** featuring **Art Johnson . . . Ron Lewis** choreographed new Dunes Johnnie Ray show, featuring **Larry Griswald, Sheila Cass, Sandra Dale, Lester James . . . Mr. & Mrs. Rod Beiber** of Stardust's "Lido de Paris of 1961" in Paris visiting the bride's family . . . New Frontier show features **Arlene Harris, Jose Duarte, The Linds, Sandra Nankin, Dick Froeber, William Delseit, Robin Courtney & Jon Angelo.** Angelo was choreographer . . . Ex-Desert Inn dancers **Marion Collier, Jeanne Malone, Ruth Clarkson** signed for Hollywood TV series . . . **Carol Heffman** featured in new Sands show with choreography by **Renne Stuart.**

ROY CLARK

SOUTHERN CALIFORNIA NOTES

Ballet La Jeunesse moved ahead in its 1st perfs. for 1961. Premiere of "Balletiques-Off Beat" added choreographic stature to **Natalia Clare** and new dimension of jazz to co. **Diana Reese** in her 1st senior role, projected individuality. **Andrina Kaplan,** in her debut, proved highly watchable. Guest **Noel Parenti,** unsure in "Balletiques," was in fine form in "Toreros." Miss Clare & **Oleg Tupine** danced a first-rate "Black Swan." Tupine's "Aquarelle" presented each of 5 dancers to equal advantage: **Sally Mason, Laurie Sibbald, Laura Lamb, Sigrid Pedersen, Sharon Mattox.** Miss Mattox, new to co., brings a relaxation in perf. that will likely inspire new choreography for her.

UCLA's 1st in a series of modern programs united **Gloria Newman, Saida Gerrard** and their co's in a somewhat lengthy eve. Newman's "Of Winds and Time" was only new group work, and it showed great possibilities. Her "Scherzando" for 3 dancers proved a bright opener; her Thurber-based "Last Flower" a less happy closer. Because of a leg injury to **Bob Turk,** her partner, Miss Newman choreographed only one-quarter as much for herself as her audience would have liked. **Carol Warner** was at top pitch as 2nd lead. Entire Newman co. danced at a high level.

"Tapestry," Miss Gerrard's main offering, requires nuance and true group movement. Her co. of 3 seasons back achieved both; her present co. neither. "Maybe She Go," danced by **Meryl Stritman,** was most rewarding of the 3 "Ballads of Our Land." Imaginative choreographic touches could make "The Unanswered Question" (danced by Gerrard, Stritman & **Ben Jonson**) a useful work in co. repertoire. "Interlude," a connective passage in "Tapestry," danced by Stritman, **Alfred Huang, Francine Storey & Ray Volkmann,** proved Gerrard's most evocative choreography of the eve.

Trip to studio of **Rokuka Hanayagi,** LA's foremost dancer-teacher of Japanese classical dance, brought out the largest and most enthusiastic group of **John Dougherty's** class in Ballet History. Miss Hanayagi, who taught, put on Japanese makeup, and danced, was invited to repeat program in Palm Springs . . . **Al Ruiz'** choreographic jokes have come to be highlights of Long Beach Civic prods. Current "Merry Widow" provides the most delightful to date in "Butterfly," an interpolated dance which gave **Bonnie Baker** a field day with wings extended by wands.

LA dancers came out en masse to see lovely **Irina Borowska** in **Zachary Solov Ballet Ensemble.** The absoluteness of an unsupported balance a la seconde brought gasps. She is excited over her coming guest appearances with **London's Festival Ballet,** her 1st in Europe . . . Dance Theatre, vacated by **Lester Horton** group at close of 1960, has been taken over by **Kate Hughes** as a school and home for **Directions of Dance Repertory Co.** A private showing of **Fanchon Bennett's** "Lullaby" opened the new activity.

Angiola Sartorio has been on vacation in Hawaii . . . **Lola Montes & Co.** played New Orleans before heading for NY and Montreal . . . San Diego teacher **Vivian Robee** studying bullfighting in Tijuana . . . **Scoop Conlin,** publicity dir. of Ballet La Jeunesse, died at end of Jan. Father of Natalia Clare, he was one of the most respected press agents in Hollywood.

JOHN DOUGHERTY

SAN FRANCISCO BAY AREA NEWS

San Francisco Ballet's 2nd spring season of week-end perfs. at the Alcazar Theatre is set for March 10-April 22. Premiere of **Lew Christensen's** "Original Sin" is Mar. 10 Music is by John Lewis of Modern Jazz Quartet; sets and costumes, John Furness; libretto (on creation and fall of man), by Kenneth Rexroth. **Balanchine's** "Symphony in C," with sets and costumes by Tony Duquette, is added to repertory Mar. 17. Christensen's new Hindemith ballet bows Mar. 31. Altogether, there will be 16 ballets in 25 perfs. An on-stage champagne party follows the opening, to which Christensen has invited Balanchine.

California Ballet (Oakland Civic), headed by **Raoul Pause,** added "Peter and the Wolf" to their repertory. They plan an Easter Week tour to Pacific Northwest, with "Billy the Kid," "Paydirt and Petticoats," dances from "Raymonda" and "Incredible Flutist." Recently they have played locally at Hayward, Fairfield, Oakland and Vallejo.

(Cont'd on page 73)

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(Cont'd from page 71)

La Mariquita, who conducted a Jan. Spanish dance seminar at Stanford U., preparing a Mar. program, with **Boris Novikoff & Lupita,** as benefit for Powell School, Mountain View . . . **Magana Baptiste** E. Indian group, back from concerts in Santa Barbara and LA, preparing further perfs. in So. Calif., E. Coast and Fla. Co. represented India for 3rd consecutive year at SF Pacific Festival, with **Koria Pandit** as guest artist. Magana reports Ed Sullivan invited her troupe to appear on TV . . . **Ronald Davis'** mime group appearing Sun. nights in "11th Hour Mime Show" at Encore Theatre, sponsored by Actors' Workshop.

Ann Halprin & Dancers' Workshop opened new semester at Kentfield for adults and teen-agers. **Ann & Daria Halprin, John Graham, A. A. Leath** and art consultant Jo Landor invited to Vancouver Art Festival for demonstration and concert Feb. 9, 10. Workshop commissioned by SF Playhouse for spring prod. featuring their style of use of voice and movement. Miss Halprin gave master class Jan. 29 for **Oakland Recreation Dept's Modern Dance Assn.,** 1st of a series by various dancers. CLIFFORD GESSLER

NEWS FROM WASHINGTON, D.C.

Out of the Feb. 4 snowstorm **Jose Limon** & Co. arrived with costumes over arm just in time to present an inspiring perf. for an enthusiastic Washington audience. This enthusiasm carried over the next day when a class of 70 and as many spectators turned out for a Limon master class sponsored by the **Wash. Modern Dance Council.** The same snowy week-end found **Agnes deMille** lecturing on "Living Theatre" at the Library of Congress. The Wash. MDC sponsors a series of classes (Limon's was the 1st) Feb. through April. The Feb. 26 class was taught by dance therapist **Marion Chace.**

U. of Maryland and **Howard U.** co-sponsoring a dance workshop Apr. 6-7 with **Charles Weidman** . . . **Washington Ballet's** Feb. 24-26 program included **Balanchine's** "Concerto Baroco," featuring **NYC Ballet's Patricia McBride & Nicholas Magallanes.** Also on bill was **Yurek Lazowski's** "Romanian Rhapsody," with lovely **Marcia Barrett** co-starred with Magallanes.

Nat'l Dance Section of Amer. Assn. for Health, Phys. Ed. & Recreation meets Mar. 17-21 in Atlantic City with sessions led by **Norman Lloyd, Chandler Montgomery, Virginia Freeman,** and a perf. by the U. of Maryland dance group, dir. by **Dorothy Madden.** Miss Madden's group performed Feb. 19 in Raleigh, NC, and will be seen on U. of Maryland campus Mar. 16-18 . . . **Silver Springs Ballet Co., Thelma Tierney & Louis Tupler** dirs., performed on a children's concert series Feb. 5. Tupler's own co. dances in Mar. at Jewish Community Center on series featuring Jewish music . . . **Erika Thimey's Children's Dance Theatre** give 2 perfs. Mar. 25 at Roosevelt Aud. during their 4th touring season.

VIRGINIA FREEMAN WEIL

DALLAS NEWS

Nathalie Krassovska was guest soloist when the **Edith James Dance Group** performed Jan. 22 at Dallas Museum of Fine Arts. She danced "Sylphides" excerpts and her own work, "Awaken from Dreaming." Also on program: "Masquerade," "Allegro" and "Presto," choreographed by Edith James, and "Polovestian Dances," by Miss James and **Witaly Osins.** Principal dancers: **Jere Curry Mercedes Rodriguez, Dorothy Taylor, Karen Dalby, Phil Johnson.**

Also at Dallas Museum, **Texas Woman's U. Modern Dance Group,** dir. by **Anne Schley Duggan,** performed Jan. 29. Program included 3 suites — for Thanksgiving, Christmas and Easter. Leads were **Kay Osborne, Dora Gonzales, Andrea Keepers, Nelly Nagy.**

Kitty Malone & Gary Menteer, formerly of Fort Worth and Houston, respectively, signed for movie of "Music Man" . . . **Jere Admire** of Fort Worth now in B'way's "Tenderloin" . . . **Jose Greco** drew 3,600 to State Fair Music Hall Feb. 2 . . . **Marcel Marceau** performed unexpectedly Feb. 3 at Texas Christian U. before an enthralled audience of 1,250 . . . **Myra Kinch's** comedy program, "The Light Fantastic," well received Feb. 3 at Friday Forum in Fine Arts Theatre.

TONI BECK

LONDON DATELINES

Both sections of the **Royal Ballet** now in London, the senior group having returned from America Jan. 31. Vacationing seniors open at Covent Garden Mar. 2 with **Ashton's** "Ondine." Meanwhile, the jr. co. is still playing Covent Garden, and both groups will be united through April. Then, juniors prepare for tour of Far East, while seniors go to Moscow in June. On Jan. 27 **Nadia Nerina & Bryan Ashbridge** appeared in a somewhat indifferently danced "Les Sylphides," redeeming their reputations with the "Don Quixote" pas de deux. Nerina was in particularly dashing form.

Pirmin Trecu, Royal Ballet soloist since 1946, gave a special farewell perf. Jan. 27, dancing his most famous role, that of the Country Boy in **Andree Howard's** "La Fete Etrange." Trecu, retiring because of a persistent knee injury, danced as well as ever, but the co. was unable to match his poetic sensitivity. However, despite a few uneven perfs., the junior group has been dancing gratifyingly well, and one is no longer as conscious of the gulf between the 2 Royal Ballet branches.

A slight injury to **Lynn Seymour** led to the unexpected appearance of **Doreen Wells** in the "Don Quixote" pas de deux and **MacMillan's** controversial "The Invitation." In "Don Quixote" she showed vivacity but insufficient promise — not greatly helped by **Donald Britton,** miscast as a classical cavalier. More interesting was Wells' appearance in "The Invitation," after only 3 days' rehearsal. As the rape-victim she had a part far more dramatic than anything she has previously attempted, and one specifically tailored for Lynn Seymour. Wells danced and acted extraordinarily well, lacking only Seymour's air of pre-destined tragedy and her complete involvement with the role.

On Feb. 11 Doreen Wells made her official Convent Garden debut as Odette/Odile. Her Black Swan was the more successful, and she danced the pas de deux with notable assurance. Her Odette proved sweetly efficient, but missed overtones of emotion to make it memorable. She was finely partnered by **Desmond Doyle.**

Other dance events have included openings of 2 spectaculars. "Tokyo 1961" is a Radio City Music Hall type of entertainment, complete with Nipponese Rockettes. A jazzed up version of Act II of "Swan Lake," given a "West Side Story" slant and transposed to the back streets of Tokyo, is mildly amusing, as is a version of the "Don Quixote" pas de deux. Yet most of the revue is on a brashly popular level, trading heavily on the exotic appeal of Japanese playing at being Americans.

Western Theatre Ballet's plans include a revival of **Fokine's** "Carnaval" by **Tamara Karsavina,** and the prod. of Stravinsky's "Ode" by **Peter Darrell.** Although not yet officially announced, it is confidently expected that this co. will appear at this year's Edinburgh Festival.

On Feb. 5 **David Paltenghi,** a former principal dancer with the Royal Ballet, died at the age of 41. He was with the RB from 1941 to 1947, later joining **Ballet Rambert,** where he choreographed 5 ballets. For the past 10 years he had been working in films and the theatre.

CLIVE BARNES

NEWS FROM FRANCE

Danish dancer **Flemming Flindt's** Paris Opera debut as Siegfried in "Swan Lake" proved disappointing. But **Jean-Paul Andréani,** returning after a long absence, was a happy surprise in the role . . . The corps was not scheduled to appear during Feb., which was to be devoted to rehearsals of the Hector Berlioz opera, "The Trojans." But the singing chorus went on strike, and so opera director A. M. Julien devoted the entire month to ballet.

"La Belle de Paris" was set for Feb. 9 opening at the Opéra-Comique. With music by Georges Van Parys, and sets and choreo. by **Jean Jacques Etcheverry,** the work features **Claude Bessy** and **Jacques Chazot.** The latter also plans to stage a Françoise Sagan ballet entitled "Le temps d'un regard," with Smetana music.

On Feb. 2, two contrasting Spanish cos. joined for an appearance at the Théâtre de l'Etoile. The **"Gypsy Prince"** and his partner were unreservedly vulgar. The little troupe of **Manolita** and **Rafael Aguilar,** making their Paris debut, was more appealing. Strongly traditional in style, their program was sustained by the simplicity and spirit of its dancers.

Liane Daydé, currently with the **Marquis de Cuevas Co.,** married the group's impresario, **Claude Giraud,** Feb. 9.

For the 6th year, **Alice Nikitina,** formerly of Ballets-Russes and founder-pres. of the Prix Terpsichore, is organizing, under the patronage of the Monaco Nat'l Ministry of Ed., an internat'l classic ballet contest. Planned for June 26, it will award scholarships, diplomas, and medals. Two sections, ages 7-11 and 12-15 will be judged. Applications are accepted until May 1. For info., contact Alice Nikitina, 9 Quai Anatole France, Paris VII.

MARIE-FRANCOISE CHRISTOUT

NEWS FROM LISBON AND ROME

LISBON: There are new signs of life in Portugal. **Pirmin Trecu & Donald Dixon** have come here from Lopdon, and **Sellier** from Paris. **Margarida de Abreu & Fernando Lima** are in charge of choreography at the Sao Carlos Opera, which has been dominated for 15 years by the **Verde Gaio** folklore group.

ROME: Only one ballet program this season for the **Rome Opera Ballet. Aureli von Milos,** on leave from Cologne, is choreographing "Deliciae Populi," "Orpheus," "Cimento dell'Allegria" and "Hungarica." **Josette Amiel** is here as guest lead. Ballet master is **Gennaro Corbo.** There are 100 pupils in the Opera's ballet school, which gives concurrent primary and secondary education. **Attilia Radice** is principal, assisted by **Olga Amati & Ettore Caorsi . . . Ludmila Tcherina & Co.** have been doing well on an Italian tour . . . **Balleto di Roma,** which made its debut last summer, hasn't been heard of since. Its ballerina, **Rossana Moretti,** working on her 4th summer season of ballet for the open-air Villa Giulia theatre . . . **Ballet de Rio de Janeiro** won critical praise in various Italian cities . . . **Grant Mouradoff** choreographed "Amahl and the Night Visitors," presented in Dec. & Jan. at the American Church.

LUIGI GARIO

REPORT FROM MEXICO

Ballet Nacional had enormous success in Cuba. 4 works by co. dir. **Guillermina Bravo,** "El Demagogo," "Braceros," "Imagenes de un Hombre" and "Paraiso de los Ahogados," won ovations. Dramatic intensity of dancers, particularly **Carlos Gaona & Valentina Castro,** was noted. 3 guest artists, from **Nuevo Teatro de Danza,** were **Rodolfo Reyes** (who remained to teach for the Departmento de Danza), **Luis Fandino** and your reporter.

Ballet Folklorico de Bellas Artes continues to play to packed houses. Repertoire consists of hopped up versions of indigenous dances. While in no way authentic, it is a flashy, well run show. Dir. and star is the dynamic **Amalia Hernandez.**

JOHN FEALY

NEWS FROM SWEDEN

The **Scandinavian Ballet,** headed by **Elsa-Marianne von Rosen,** is on a 70-perf. tour of Sweden and Denmark, with 3 new works. One is a revival of **Bournonville's** charming 1839 work, "The Feast in Albano," not seen in Copenhagen since 1919 and in Sweden since 1860. Aided by Bournonville's notes, a number of ex-dancers in Copenhagen were lured out of their rocking chairs to help reconstruct steps they did 40 years ago. Von Rosen found that one pas de deux was being used as an etude in the **Royal Danish Ballet's** children's school. The new "Teenagers," choreographed by von Rosen, is a daringly modern work about Swedish juvenile delinquents, danced in classic style — to Bach music! 3rd ballet is by veteran Swedish choreographer **Ivo Cramer,** and it is his finest work. Based on Norwegian folklore, it is set to Grieg's only string quartet. Co. features **Bjorn de Treville, Egon Madsen, Svend Bunch** (from Denmark), **Marianne Froijdh** (from Sweden), and **Leo Guerard,** a fine American dancer who has captured the Bournonville style . . . American **Adam Darius** is in Stockholm to present his "The Day the Circus Closed" and "The Attic" (based on the Anne Frank diary) on TV.

BENGT HAGER

NEWS FROM LATIN AMERICA

CUBA: There have been brief seasons by 3 foreign co's which danced in Havana, on TV and in provinces. **Ballet Nacional de Mexico,** dir, by **Guillermina Bravo,** had a great and deserved success and opened the eyes of local modern dancers to wide possibility of making use of national themes. Mexican co. has an excellent lead in **Carlos Gaona.** A Soviet folk dance ensemble (seen previously in Venezuela & Chile) played to full houses, but their show was not particularly convincing. On the other hand, the Yugoslav **Krsmanovich Co.** proved highly exciting and had to extend its stay in Cuba.

HERMANN WILHELM

CHILE: **Ballet de Arte Moderno** finished its open-air season, in the course of which it danced to approximately 180,000 spectators in different parts of Santiago. These perfs. were free and should be of considerable help in building audiences for co's season at Teatro Municipal. Plans for this year include "Giselle," "Romeo and Juliet" and Bartok's "Miraculous Mandarin." Costumes and scenery for last are being designed by Raimundo Infante, architect and former football star. **Octavio Cintolesi** is choreographer . . . Raimundo Larrain, designer of the **de Cuevas** "Sleeping Beauty," spent a short holiday in Chile, after 9 years' absence in Europe.

HANS EHRMANN-EWART

NEWS FROM AUSTRALIA

At the end of its Melbourne season, Feb. 18, the **Borovansky Ballet** recesses for reorganization. New financing, to make it truly a nat'l co., will be undertaken by Elizabethan Theatre Trust in coop. with J. C. Williamson Theatres Ltd., which had been previously implementing co.'s tours. Despite financial difficulties, the co. had an artistically optimistic 1960 under **Peggy Van Praagh,** former ballet mistress of Sadler's Wells Theatre Ballet.

Her changes in corps and soloists have brought new flavor to the co. Prima ballerina **Kathleen Gorham** showed new serenity and virtuosity. And her supported adagio with French partner **Robert Pomie** had an exciting brio. The heretofore flamboyant Pomie also acquired new taste and maturity.

After a London sojourn beg. Mar. 1, Miss Van Praagh returns July 1 to teach co. members in Sydney and Melbourne and to audition new dancers from Adelaide and Brisbane. She will also rehearse **Antony Tudor's** "Soiree Musicale" and "Judgment of Paris" for the **New Zealand Ballet.** Featured personnel of the New Zealand co. are former Royal Danish dancer **Poul Gnatt** (returned recently from guest stint with the Borovansky co.); artistic dir. **Richard Campion;** and former Royal Ballet members **Russell Kerr** and **Walter Trevor** who are staging new works. **Rowena Jackson,** also formrely of R.B., is on board and supervises repertoire. Possible is tour of Far East and U.S. West Coast by combined Australian and New Zealand cos.

Autumn opening of "West Side Story" in Melbourne met with depressing box office. The fine production was staged by **Joe Calfin,** with **Ben Vargas** as choreo. The 90% American cast featured outstanding perfs. by **Joe Bennett, Bob Kole,** Ben Vargas, **Rita Tanno,** and **Robin Miller.** The terse, modern choreo. should challenge Australia's "lace at the throat" concept of dance.

BETH DEAN

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